

Vogue



FURS • JEWELS • ACCESSORIES

OCTOBER 15, 1934
PRICE 35 CENTS

THE CONDE NASH PUBLICATIONS, INC.

What'll
You have
in STOCKINGS?

DO YOU have Claudette Colbert ankles and Mae West -- er -- curves? Perfect freedom of the knees is yours when you wear Humming Bird Elastic Top Chiffons-- Styles 707 and 808.

Do you like a decorative touch at the more intimate end of your stockings? You should see the jaunty Jacquard Lace motifs in the hems of Humming Bird Styles 202 and 404.

Are you looking for cobwebs that don't cost a king's ransom? Ask for Humming Bird Style 510--superbly sheer. And Style 790 is a "hummer" to tide you over when funds are low. It's a good chiffon, too.

Are you one who believes that "Service Stockings" should be more than a figure of speech? Just try to find better wearing, better looking stockings than Humming Bird Styles 20 and 15X.

All through the Humming Bird line you'll find fine silk, fine stitches, fine seams, fine finish -- and, of course, the season's newest colors. Sold in stores of the better class.

DAVENPORT HOSIERY MILLS, Inc.
CHATTANOOGA, TENNESSEE
New York Showrooms: 385 Fifth Avenue



Dress Designed by McClelland Barclay

Humming Bird

WOMEN'S FULL FASHIONED
SILK HOSIERY *Exclusively*



*It's precious, **KEEP IT!***

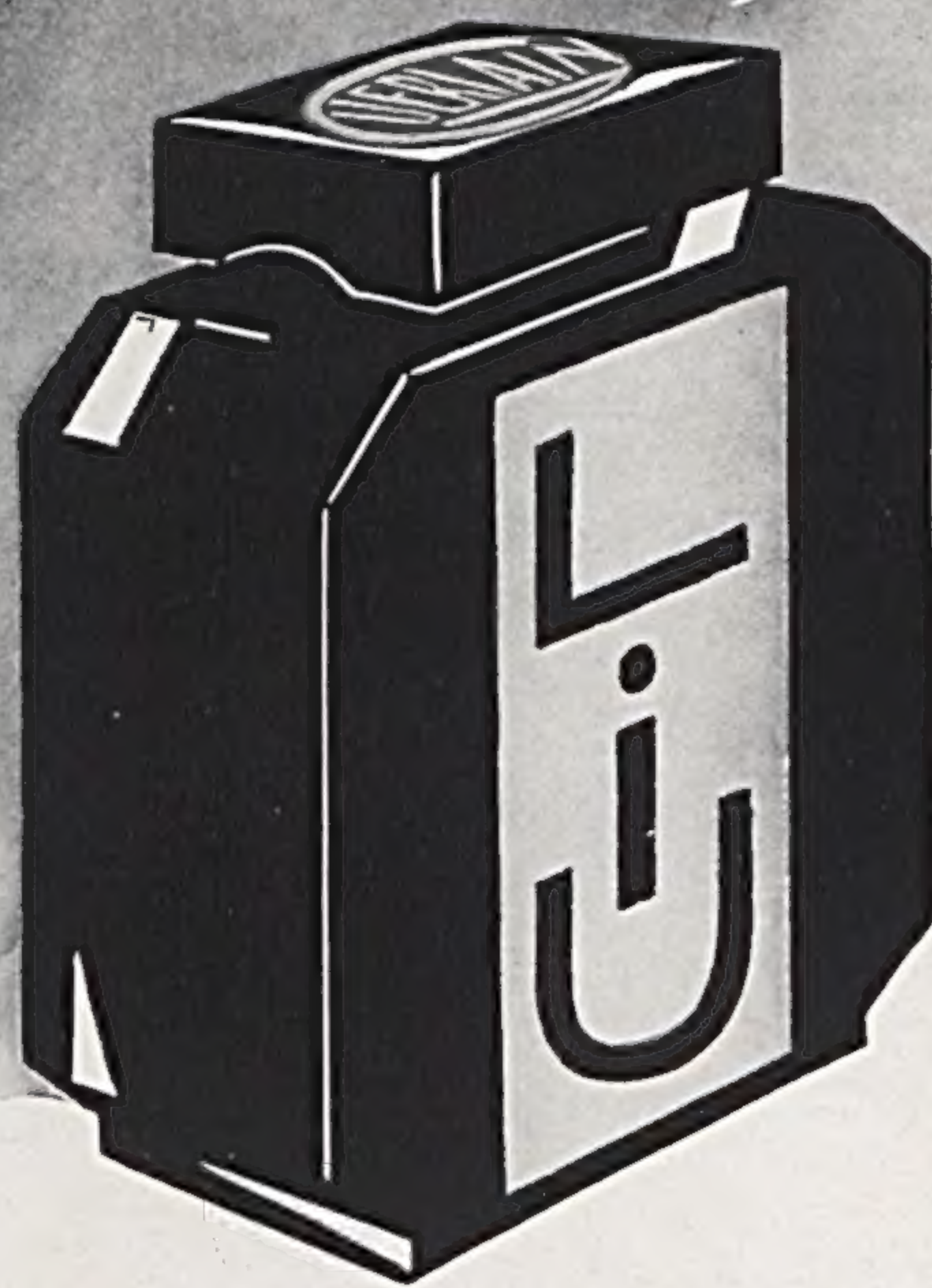
What a social asset it is . . . the breath of youth, wholesomely fresh and delicately sweet. Isn't such an advantage worth trying for? Is there any reason why you should tolerate in yourself the faintest trace of halitosis (unpleasant breath), when it is so easy to overcome? Fastidious people realize that, due to modern habits, everybody is likely to have halitosis at some time or other—*without knowing it*. The safe, pleasant way to correct such a condition is to use Listerine, especially before social or business

engagements. Its deodorant action is simply amazing, and its stimulating, freshening effect in the mouth will delight you. Why not begin using Listerine every day? It's better to be safe than sorry that you offended.

LAMBERT PHARMACAL COMPANY, St. Louis, Missouri

LISTERINE CHECKS HALITOSIS . . . (BAD BREATH)

GUERLAIN



Presenting LIU . . . Perfume of the Elegante . . . New Size . . . 19.00

GUERLAIN
PARFUMEUR
PARIS



ARTHUR O'NEILL

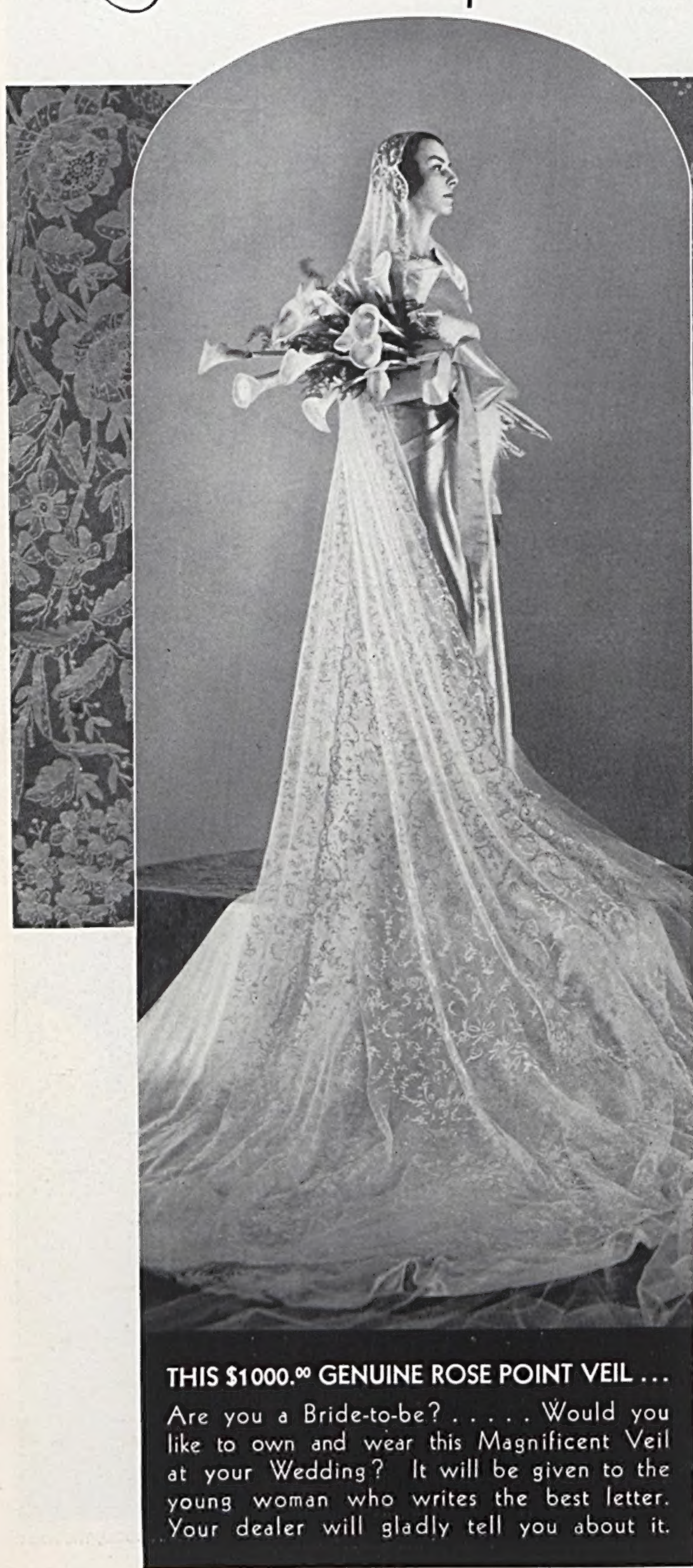
PERSIAN ROOM, THE PLAZA

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET

☆ Paisley lamé glowing like all the gems of Samarcand. Dinner costume with short jacket that flings kolinsky lavishly about the shoulders. A Persian Shah would applaud the turban. From a series of formal dining outfits.

Rose Point

is truly
PERFECTION OF DESIGN



THIS \$1000.00 GENUINE ROSE POINT VEIL ...

Are you a Bride-to-be? Would you like to own and wear this Magnificent Veil at your Wedding? It will be given to the young woman who writes the best letter. Your dealer will gladly tell you about it.

BRIDE'S GOWN BY JAY-THORPE



A NEW Sterling pattern as exquisite and elegant as the finest rose point bridal veil. The lacy design and delicate open work treatment of Rose Point make it a rich object. It is conceived in a decidedly modern manner, but reminiscent of the artistry and composition of priceless old rose point lace. Priced moderately, it is indeed a treasure to be desired!

WALLACE. *Silversmiths*

60 WALLACE PARK, WALLINGFORD, CONNECTICUT

ELSIE DE WOLFE says that it is a great mistake to get up and leave the heavenly comfort of Wamsutta sheets and pillow cases for a so much less luxuriously appointed day-time world.

So she has designed the most delightful bed-rest you ever sat up against and, quite naturally,

she chose Wamsutta as the most practical as well as the most luxurious covering for it.*

Many clever people like Miss de Wolfe have discovered that prolonging your usual sleeping time in an all-Wamsutta bed is a grand way to relax while you do your planning for a busy day that's ahead of you.



WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.

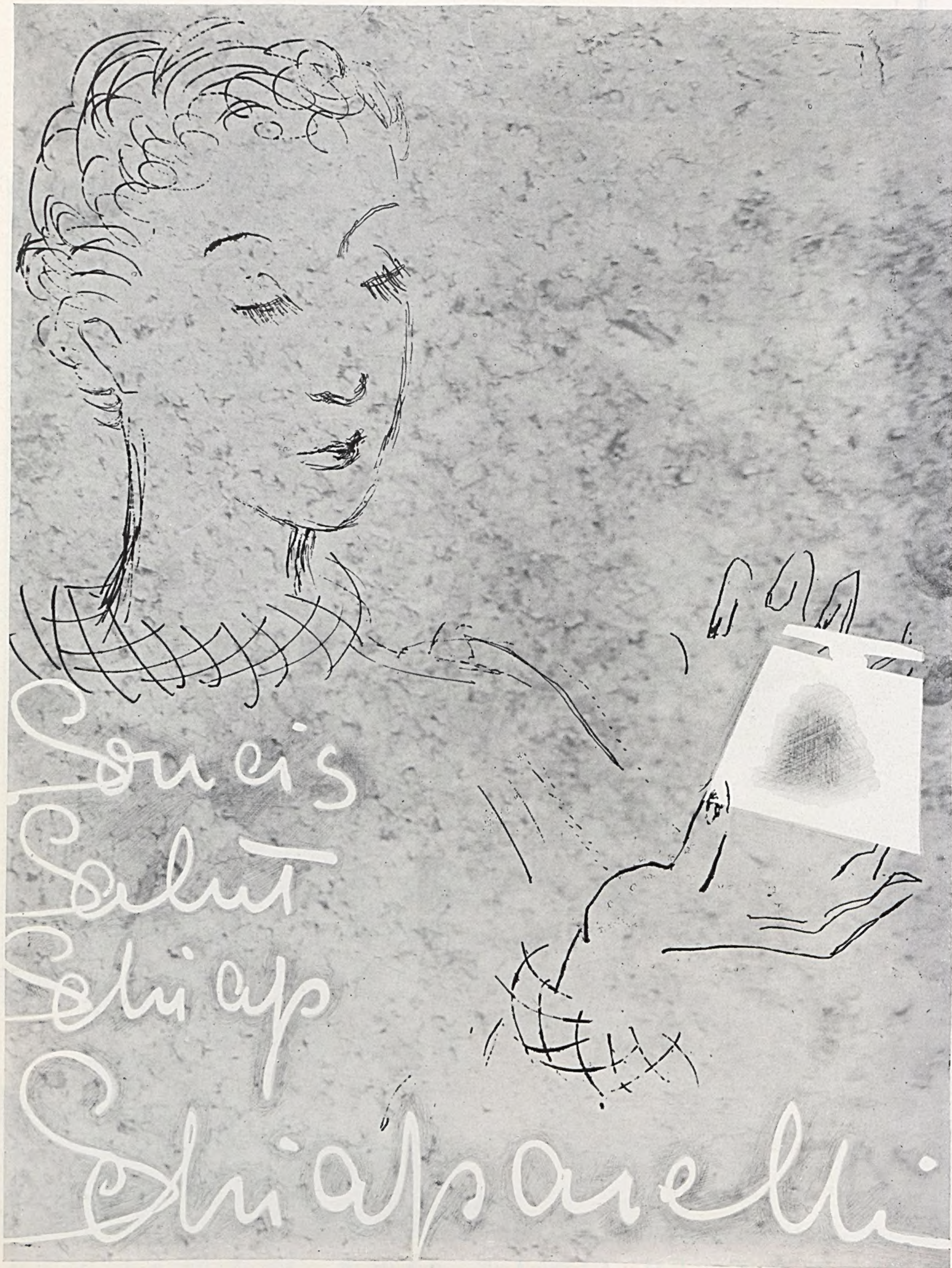
**This bed-rest stands 23 inches high and has deep pockets on the arms for books, etc. It is hair-filled. You sink right into it. See it at ELSIE DE WOLFE'S SHOP, 677 FIFTH AVENUE, N. Y.*

ELSIE DE WOLFE SUGGESTS

this new way to make use of
the luxury of Wamsutta



THERE IS ONLY ONE WAMSUTTA



4, rue de la paix

les parfums originaux

paris



BOUGHARD

Alaska sealskin dyed in the new *Safari brown*—first sponsored by the *Haute Couture* of Paris—is now presented by Wanamaker's. This "limited edition" fur is a great success in the new Mode because its flat, supple quality lends itself so perfectly to the new capes and coats. Safari is a deep, rich, dark brown that is very flattering. The cape by Wanamaker's, \$225...the seal hat, \$35.

JOHN WANAMAKER

IN BOTH STORES . . . NEW YORK AND PHILADELPHIA


*Softly
folded*



Carolyn

MODES, \$25.00 The custom originals cost \$135 apiece. They are the thrilling three under-coat parure, translated in the first fabric of the season—Goona Alpaca—a Shirley in Rayon by Du Pont. This yarn belongs to the new chic. In it, rich fabric is achieved without weighting. ★ All three dresses use Chanel's multi-jewel buckles or clips. Sizes 12 to 20. Colors: black tulip, Patou red, onyx green, rust red, brown or black.

SOLD EXCLUSIVELY IN 62 STORES IN 62 CITIES FROM COAST TO COAST

Goona Alpaca in Rayon  *by Du Pont*



RITTENHOUSE

Square

STRAIGHT RYE WHISKY

100 PROOF

Rittenhouse Square has that ripe warmth and full, mellow richness you naturally associate with established position. It is a fine, smooth whisky... every drop straight rye of 100 proof. Its price is exceptionally reasonable for such outstanding quality.

Distilled, matured and bottled by Continental Distilling Corporation, Philadelphia.
Also distillers of Dixie Belle distilled dry Gin.



(Left) A perfect town suit, featuring Forstmann's Ebonite brown and Pollen gold. (Right) Forstmann's new rust shade, Del Rio, in a coat with mink.

A charmingly casual suit and a rich, distinguished coat cut on the simplest of lines. Such costumes form the basis of the really smart Winter wardrobe. Thus, fashion more than ever emphasizes the beauty of Forstmann Woolens, using fur merely to accent these perfectly-balanced costumes. At leading stores . . . in costumes, and by the yard.

Forstmann Woolens

I. MAGNIN & CO.

This regal evening cape of velvet and mink by Lelong embodies the most important Paris style contribution of the new season. The stitched, bloused back, endows the figure with queenly grace. Presented by I. Magnin and representative of the elegance of their autumn collection.

✦ ✦ ✦

San Francisco	Los Angeles	Hollywood	Pasadena
Oakland	Seattle	Santa Barbara	Montecito
Palm Springs	Coronado	Del Monte	

V
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EVERY WOMAN IS A PICTURE IN

Silk



This evening gown of gray silk taffeta from the Paris collections is indicative of the predominance of Silk.

A PORTRAIT of you by Paris as you will want to picture yourself.

The extravagantly feminine, picture-like costumes of the new trend just naturally call for silk.

The silky way is the smart way —your way to a complete realization of the spirit of elegance which inspires the new fashions.

Style is important, but there's also a practical side to the picture. Silk is marvelously practical for it cleans so well, wears so dependably, holds its color and shape so satisfactorily. Be sure to ask for silk by name: *silk taffeta, silk velvet, silk satin*, etc. That is the way to be sure of getting silk in all its glory.

VON
HORN

Look for the International Silk Guild label  on pure silk



a skirt . . . a sweater . . . a hat with a bun

These plain, prosy, simple sounding components form a total of dazzling elegance. The skirt is a miracle of brown or black transparent velvet that slithers to the floor. The sweater is wool—heavily shot with gold or silver. (Vogue says, "There's enough gold and silver in Paris to settle all the war debts.") Black, white, blue, and coral with silver. Black, gold, and bronze with gold. And the hat that looks like a hank of hair

plastered on the nape of the neck is a copy of an Agnes in brown or black velvet. The sweater and skirt are exclusive with MACY'S LITTLE SHOP—Third Floor

skirt—12 to 20 sweater—34 to 40 hat—21½ to 23

9.94

10.94

5.94

★MACY'S 34th St. and B'way
New York City



* Costume Right

* A SHOE DESIGNED by I. MILLER for EACH NEW *Early Winter* COSTUME

I. Miller does more than simply make beautiful shoes. At the earliest inception of a new motif in dress he designs the *perfect* shoe for that particular type of costume. To wit:—his handling of shoes for the new fashions shown here—the New Empire evening gown; velvet suit over a lamé blouse for dressy afternoon; the dressy, town coat; the sports-tweed suit. Enter an I. Miller shop then, describe your new costume and, *voilà!* There is the 'Costume Right' shoe to complete the ensemble.



1. *The CIRCE*



2. *The SILVER LADY*



3. *The ELYSÉE*



4. *The POSTLEY*

I. MILLER



I. MILLER & SONS, INC.
LONG ISLAND CITY, NY
Stores and agencies in principal cities

FOUR 'Costume Right' SHOES for TO-MORROW'S FASHION

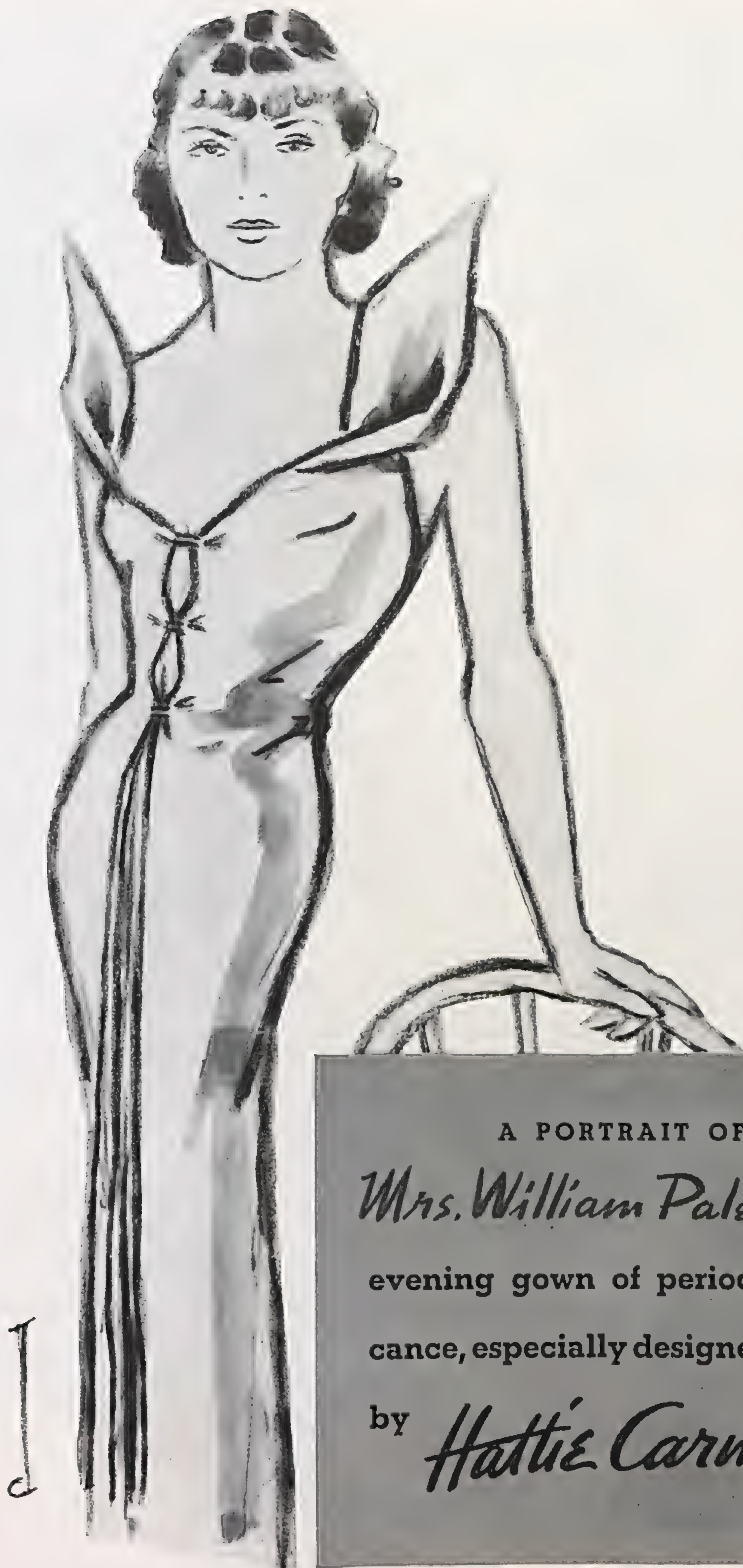
1. New Empire evening gown, and its perfect complement: *The Circe*. A romantic, peeping-toe sandal in velvet or fabric with silver or gold kid trim.

2. A formal Bagheera velvet suit over a lamé blouse for which I. Miller creates the *Silver Lady*. It's a pert step-in, delicately piped with metal thread.

3. The town coat will be furred, black preferred. And its perfect complement is *The Elysée*, rice-grain lizard, formal oxford with patent-leather stripings.

4. The tweed coat with fur facing is very sporting. For this costume, *The Postley*. It's a sturdy, trim Gillie oxford of New Swagger leather with calfskin.

1. *The CIRCE* — PATENT No. D93488



A PORTRAIT OF

Mrs. William Paley in an
evening gown of period signifi-
cance, especially designed for her

by *Hattie Carnegie*

Silhouettes come and go...



Illustrated here is the Vassarette Girdle together with the Vassarette Uplift Bandeau, both made with benefit of "Lastex."

SLIMNESS IS A JOY FOREVER

And in giving the American woman the smooth, sleek contour the modern modes continue to demand, "Lastex," the elastic yarn, has played the leading role. Now women revel in sheerly fine and subtly strong foundation fabrics that were beyond their fondest hopes just three short years since. Now perfect fit—complete comfort—are woven or knitted right into the cloth itself. It is simply amazing that fabric so delicate and airily light should exercise so firm a control over the wayward curve. But that is the every-day miracle of "Lastex." That is what makes it the principal ingredient in the achievements of the leading creators of fine foundations. That is what makes "Lastex" just as essential to smartness as to comfort. That is what makes it truly the Fourth Dimension of Fashion. "Lastex," 1790 Broadway, New York City.



Vassarette Foundations

ARE ALL MADE WITH

Lastex
REG. U. S. PAT. OFF.

THE MIRACLE YARN



CALDY



Revillon Frères

FIFTH AVENUE AT FIFTY-FOURTH

Premier

SHOES



RENDEZVOUS
Design Patent Applied for



PARKAVE
Design Patent Applied for

For the woman who knows how to guard, as well as enhance, her natural elegance, PREMIER SHOES are the choicest selections possible.

In this season of clothes-importance, you will want many of the devastating, exclusive and protected designs which PREMIER so deftly creates. You will have the ultimate in workmanship, induc- ingly offered by the smart shops listed.

- | | | | | | |
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MEYERS & ARNOLD | Miami
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PREMIER SHOE CO., INC., NEW YORK

Let's give nature a helping hand!

**CARTER'S FOUNDATIONS, WITH MAGIC
"LASTEX" SPIRALING ROUND AND
ROUND, TAKE CARE OF NATURE'S**

three neglected places...

1 *The Diaphragm* **2** *The Derriere* **3** *The Thighs*



NEW SPIROFLEX (F18) A grand little complete for the slightly more determined figure, with a front panel and two slim bones that make your diaphragm behave. Cut to nothing in the back. The uplift bra does wonders for all types of bosoms. Even sizes, 30 to 38.
(Left)

CAPERS FANDANGO (F19) A blithe little all-in-one that leaves the figure practically naked, but controls amazingly. No seams, no bones—and a whole wardrobe rolled into one! All you need wear underneath your sleekest dance frock. Even sizes, 30 to 36.
(Right Center)

PRIMMODE (G10) A sleek, more substantial girdle with special knit-in panels that flatten your tummy and mold your rear. Inside panel and two front bones to make control more complete. Sizes 24 to 30. Worn with "Banjo" uplift bandeau, sizes 32 to 38.
(Left Center)

DOLL-MODE (G38) A mere trifle in the hand, but a marvel at control on the figure, here's a girdle to make perfect any slim young figure. Completely boneless, seamless. Even sizes 24 to 30. Worn with a "Banjo" over-the-head bandeau that sings of youth. Sizes 32 to 38.
(Right)

IMPROVE on Nature? Of course you can!... it's the favorite trick of these smart little Carter's. And the secret of their comfort and amazing control is the knowing way Carter makes magic "Lastex" curve and wind and mold its way about you in one continuous spiral. It's the reason there's not a seam in a Carter's to wrinkle or bulge... why waistlines, hips and thighs grow sleeker in a minute... and rear extremities curve into well-proportioned lines. If yours is a form that merely needs a bit of coaxing, you'll find there's a brief little two-way stretch Carter's to take it well in hand. Even if a little stronger control is better, there's a Carter's that knows exactly how to do it. It certainly takes a Carter's to show Nature about figures!

Carter's FOUNDATIONS

REG. U. S. PAT. OFF.

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco. Home Executive Offices: Needham Heights, Massachusetts... Made and sold in Canada by Eisman & Company, Ltd., Toronto... Sold in British Isles by Farquhar & Company, Ltd., London.

Swiftly, smoothly through the soft, warm sun your President Liner glides into another picture-port. Only yesterday, it seems, the Golden Gate of San Francisco dropped below the long horizon. Only yesterday, the Diamond Head of Honolulu. Yokohama . . . Kobe. And now, Shanghai.

Tonight a thousand brand new memories will find their place with all those others that you cherish. Sharp mind pictures of the yellow Whang-poo. Big steamboats and little ones that ply the Yangtse . . . flying every flag. Thousands of sampans. And thousands of

junks. Big, dragon-eyed junks with butterfly wings for sails. Little ones with only half a sail, and the tortured oar that plays from the stern. Some manned by men, some by women . . . smiling and chanting a coolie chant.

You'll see again the river's teeming life and the life of the Bund, slow moving but moving, always. The green and white trams—double-headers, taxis and pull-carts and horses in hats, and rickshas. The *million* rickshas that stop and go at signal from khaki-clad black-bearded Sikhs. The crowded hotel lobbies . . . crowded with English, Germans, Americans, Russians,

French, Chinese, Japanese. Gorgeous gentlemen in turbans. Dutch men.

You'll retrace your way out Nanking Road to the Bubbling Well and back through the French Concession, through the Native City with its sweet joss houses, and the endless streets of shops. Streets as full of long-silk-coated men and trousered women at mid-night as in the early afternoon. Shops that seem never to close. You'll thrill again to the races at the Canidrome . . . to Jai Alai, and the famed night clubs . . . and strange night shadows in the dim-lit, twisted streets. Restaurant men, carrying their counters at one end and rice barrels at the other of the bamboo poles upon their shoulders. Barefooted superstitious men and women making their way to touch the gold-shiny foot of the bronze British lion on the Bund . . . to gain the strength that other, fabled British lion has.

More than likely, you will want to stay in Shanghai many days. And if you like . . . you may.

Shanghai

AND 20 OTHER UNFORGETTABLE PORTS



Go as you please, stopover as you choose!

Stopover in Shanghai. Or at Manila, Singapore, Colombo . . . Bombay . . . Alexandria . . . Genoa . . . Marseilles.

President Liners allow you to stopover in any or all of the 14 countries in their Round the World itinerary. Visit ashore, or make sidetrips . . . then continue on the next or another of these liners sailing weekly from New York, via Havana and Panama, to California . . . thence via Hawaii and the Sunshine Route, or via the Short Route from Seattle, to the Orient . . . and on, fortnightly from Manila, Round the World.

Actually you may circle the globe in no more than 104 days (85 days if you cross America by train). Or you may take the full two years to which your ticket entitles you, traveling as freely, almost, as if you

were making the cruise on your own private yacht.

President Liners are big, smooth sailing liners, luxurious and gay . . . favorites with travelers everywhere. Your stateroom will be outside (every one is), large and airy . . . with deep-sprung modern beds. Menus are excellent and varied by good things from all the 21 ports these liners touch, public rooms are ample, decks spacious . . . and every President Liner has an outdoor swimming pool.

Round the World '834 FIRST CLASS

Your own travel agent, or any of our offices (New York, Boston, Washington, D. C., Toronto, Chicago, Cleveland, Seattle, Portland, San Francisco and Los Angeles) will be glad to tell you *all* about the President Liners, stopover costs and expenses for sidetrips. And they'll be happy to tell you of other President Liner trips—between New York, Havana, Panama and California (and the reverse) and to the Orient and back—all with stopovers at your own choosing. Sail any week!

DOLLAR Steamship Lines and **AMERICAN** mail Line

Printzess

PICKS THE COAT FASHIONS
MOST LIKELY TO SUCCEED

● When you go this month to buy a Printzess coat, you'll be shown fashions which are certain of success . . . coats which will stand out wherever smart people assemble. You'll have a pleasant feeling of assurance as soon as you slip into one of them. For Printzess coats have that "proper feel" which smart designing and perfect fit alone can convey. Make it a point to pay a visit soon to the store in your city that carries them. The Printz-Biederman Company, New York, Cleveland.



COAT BY PRINTZESS • HAT BY STETSON

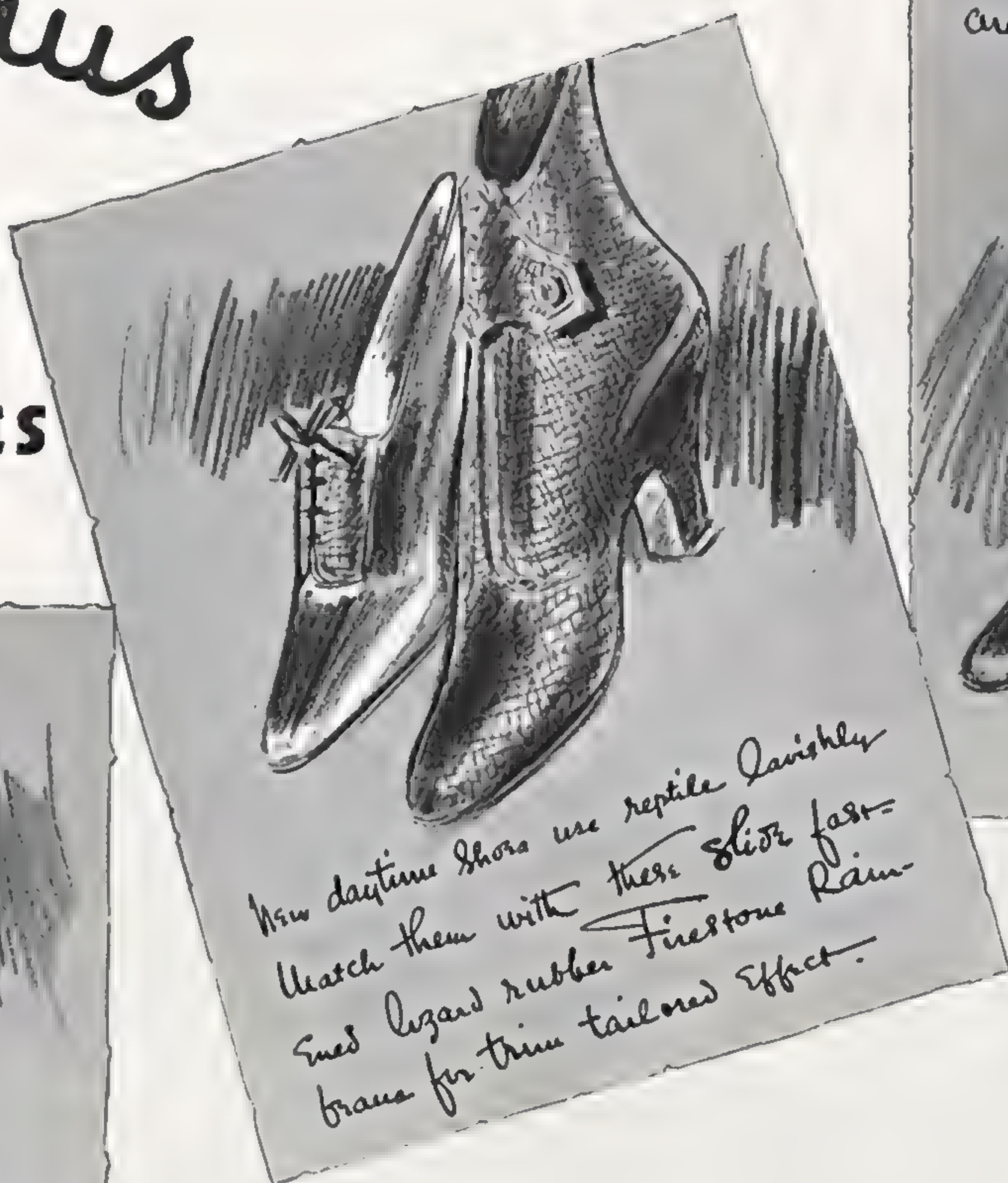


SINCE 1893

Printzess
DESIGNED AND TAILORED BY
Printz

Firestone Rainbeaus

**MATCH
THE SEASON'S
LOVELIEST SHOES**



**NOW YOU CAN LOOK AS SMART
ON WET DAYS AS ON SUNNY ONES**

YOU carry your own good weather around with you when you wear Firestone Rainbeaus! For these very new, very chic overshoes make it possible for you to look as smart on wet days as on sunny ones. Firestone Rainbeaus are *style twins* of the season's loveliest shoes, in heel-heights and high-arched lasts, in graceful lines and smart finish. You can be sure your new shoes will *stay new* — you can be sure of looking smarter than has ever been possible in wet weather — if you say, "Show me matching Firestone Rainbeaus!" when you buy your new shoes . . . Four to seven heel-heights on every Firestone Rainbeau model *ensure* perfect fit.

FREE Send for new style booklet, "FAIR AND WARMER" full of fashion information for every hour of the day
FIRESTONE FOOTWEAR CO. Dept. V-1 Hudson, Mass.

Firestone
Rainbeaus
The Smartest Things Over Shoes



FIRESTONE FOOTWEAR CO. Hudson, Mass.

Supreme
BEAUTY
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HUDSON
SEAL*

There is a wealth of satisfaction in knowing that you have the best. When you choose a coat of A. Hollander and Son Hudson Seal*, you have that satisfaction . . . Hudson Seal, when dyed by A. Hollander and Son, brings you supreme beauty in black furs. Its rich, gleaming lustre will last. It is guaranteed for color permanence. It is a fur to treasure . . . a fur to wear proudly through many years. Whenever, wherever, you choose a Hudson Seal Coat, look for the A. Hollander and Son stamp on label, tag or pelt. Be sure you see the full name—A. Hollander and Son. It is your definite assurance of superiority

• A. Hollander and Son, Inc., are not manufacturers of fur coats. They are dressers and dyers of the skins. Coats made of Hudson Seal dressed and dyed by A. Hollander and Son vary in price according to quality of peltry, trimming, lining and workmanship.
*dyed muskrat

A. HOLLANDER & SON
HUDSON SEAL
Guaranteed for Color Permanence



FREE! . . . "Black Beauty" . . . an interesting, authoritative booklet on the most advanced fashions in furs. Also valuable information on the care of furs. Write for your copy today. A. Hollander and Son, Incorporated, Newark, New Jersey.

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 HUDSON SEAL . . . FOR EVERY AGE AND OCCASION



FORMAL FLAIR
SUAVE CHIC
CAPTURED IN
CLOISONNÉ



DAHL WOLFE



... Superb in color depth, exquisitely soft in texture, unique in its dullness with an overtone of iridescence—Cloisonné is another Crown Rayon triumph... in subtly blended tri-color harmonies borrowed from the Cloisonné art treasures of old China. The models illustrated are leaders in a large collection of distinguished originals to be found in exclusive shops from coast to coast; and every model is identified by the Crown Tag that stands for laboratory tested fabric construction, color fastness and dry cleanability.

CLOISONNÉ Knitwear for Misses and Women is manufactured exclusively by
ANATHAN & CO., New York City, Originators of Knitwear du Jour

CROWN RAYON YARN, the NEW Rayon of Fashion, Product of The Viscose Company, World's Largest Producers of Rayon, 200 Madison Ave., New York City. We comply with the NRA

A Fabric Created of Crown Rayon.. It's Tested!

Eight Feet

OF FALL FASHION

FROM THE STETSON SHOES-REEL



Stetson Shoes are seen everywhere, and found in at least one location in most cities. Ask for our booklet of camera-shots showing all the new styles.

AKRON, The Wagoner-Marsh Shoe Corp.
ALBANY, E. A. Beaumont Co.
ALTOONA, A. Simon & Co.
BALTIMORE, O'Neill & Co.
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BOSTON, Jordan-Marsh Co.
BOSTON, Stetson Shoe Shop
BROOKLYN, David Heller
BROOKLYN, Harry Sachs
BROOKLYN, H. Triebits
BUFFALO, The Stetson Shoe Shop
CANAL ZONE,

Commissary Panama R. R. Co.
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144 South Dearborn St.
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CLEVELAND, Cleveland Stetson Shop Co.
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(Men's Shop)

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NEW YORK, Benjamin Pollock
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SPRINGFIELD, MASS., Stetson Shoe Shop
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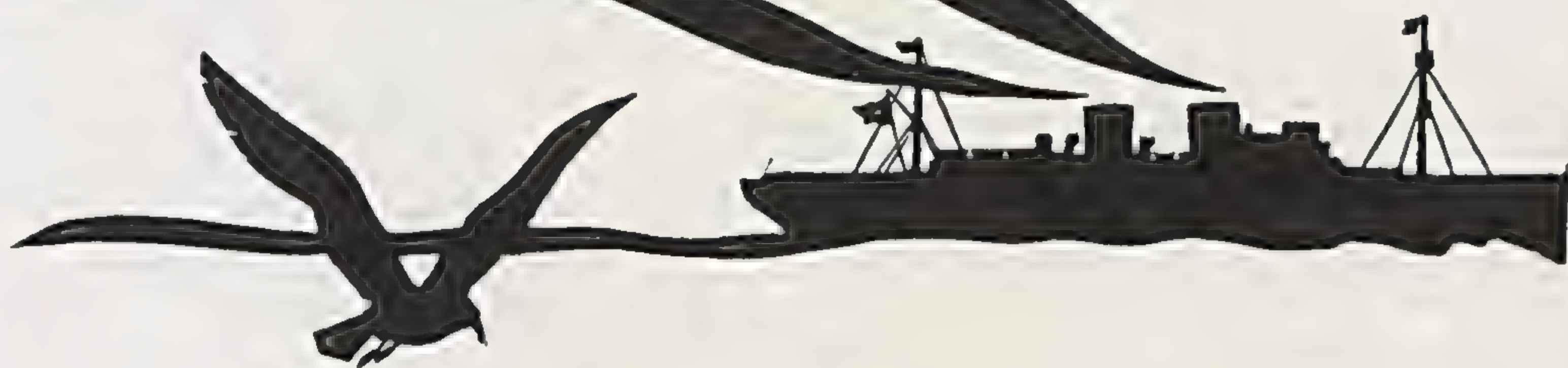
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If you would like further information about any of the schools mentioned here, we suggest that you write to the director of the school. If you have a problem which needs individual attention, we shall be glad to advise you. Telephone or write to Miss Marian Courtney, Room 1928, Graybar Building, 420 Lexington Avenue (at 43rd Street), New York City. Telephone: MOhawk 4-7500.

Yo-ho-ho!

What boy wouldn't be happy—but incredulous—at the thought of going to school on Treasure Island! Yet that's exactly what the boys of Bailey Hall in Katonah, New York, are going to do. Early in November, the whole crew will set out for Treasure Island ... located in Sarasota County on the west coast of Florida. The treasures they expect to find there are fresh air, sunshine, and plenty of relaxation.

Bailey Hall specializes in helping boys who are maladjusted to everyday school routine. Modern life, the school feels, exerts too strong a "hurry up" pressure on many children. Given a chance to relax, free from exterior pressure, they can develop their own rate of speed and redirect themselves. And so, for twenty years, Bailey Hall has been giving its students just this opportunity. The boys are taught first how to conserve their nervous energy by relaxing, and then how to make a fresh start on their own.

In Florida this winter, the climate is expected to help in the relaxation process. The Treasure Island site is provided with a wide beach for sea and sun-bathing, boating, and fishing. The living quarters are separate cottages, and there are big community rooms with fireplaces for study and play when the weather keeps the boys inside. This life on the Spanish Main sounds alluring.

Vive L'Accent

It can ruin a performance for some sensitive theatre-goers if the French maid at the beginning of Act I says "Oui, madame" in an obviously Brooklyn accent. To avoid crises like

this, the New York School of the Theatre, here in New York City, has added a course of training in French for the stage. If we Americans are ever to correct our international reputation for bad French, the stage should certainly lead the way. The New York School hereby does its part.

Artistry in Homemaking

The Japanese have been doing it for ages ... now American girls can go to school to learn the art of flower arrangement. A new course at the Chicago Academy of Fine Arts is called "Artistry in Homemaking"—for girls who plan to furnish and operate their own homes. It will give them practical training in making a home beautiful as well as livable. The instructors—many of them decorators of distinction—will try to develop in their students a feeling for colour design and arrangement. However, the course is not to be abstract. They're going to work on all such practical questions as what colour scheme to use with modern furniture ... how to decorate the dinner table ... and (possibly) how best to dispose of Aunt Gwendolyn's wedding gift.

Winter Vacation

In the middle of January—just when New York is getting its sniffiest from colds and influenza—the Durlach School of West 90th Street, New York City, packs up and goes to the country for a month's vacation. The youngsters—they're all of them under ten—love it. One eight-year-old drew a graphic line sketch of vacation joys for the school catalogue. Skating, skiing, and tobogganing are the order of the days. Expeditions with trap-pers, armed with cameras rather than guns, and trips to neighbouring points of historic interest are grand fun—even if they are educational, too. In the middle of February, back comes the school, healthy and hearty for the second semester's work.

Cape into City

Carver Hall, a secretarial school at Onset, Massachusetts, is opening a new branch on Waverly Place in New York City. They're trying to bring the atmosphere of the country school to New York. The classrooms are furnished in the same way as those in the Cape school—fireplaces, easy chairs, shaded lamps—and there's even a tiny garden. The same methods, combining class work and individual instruction, will be used.

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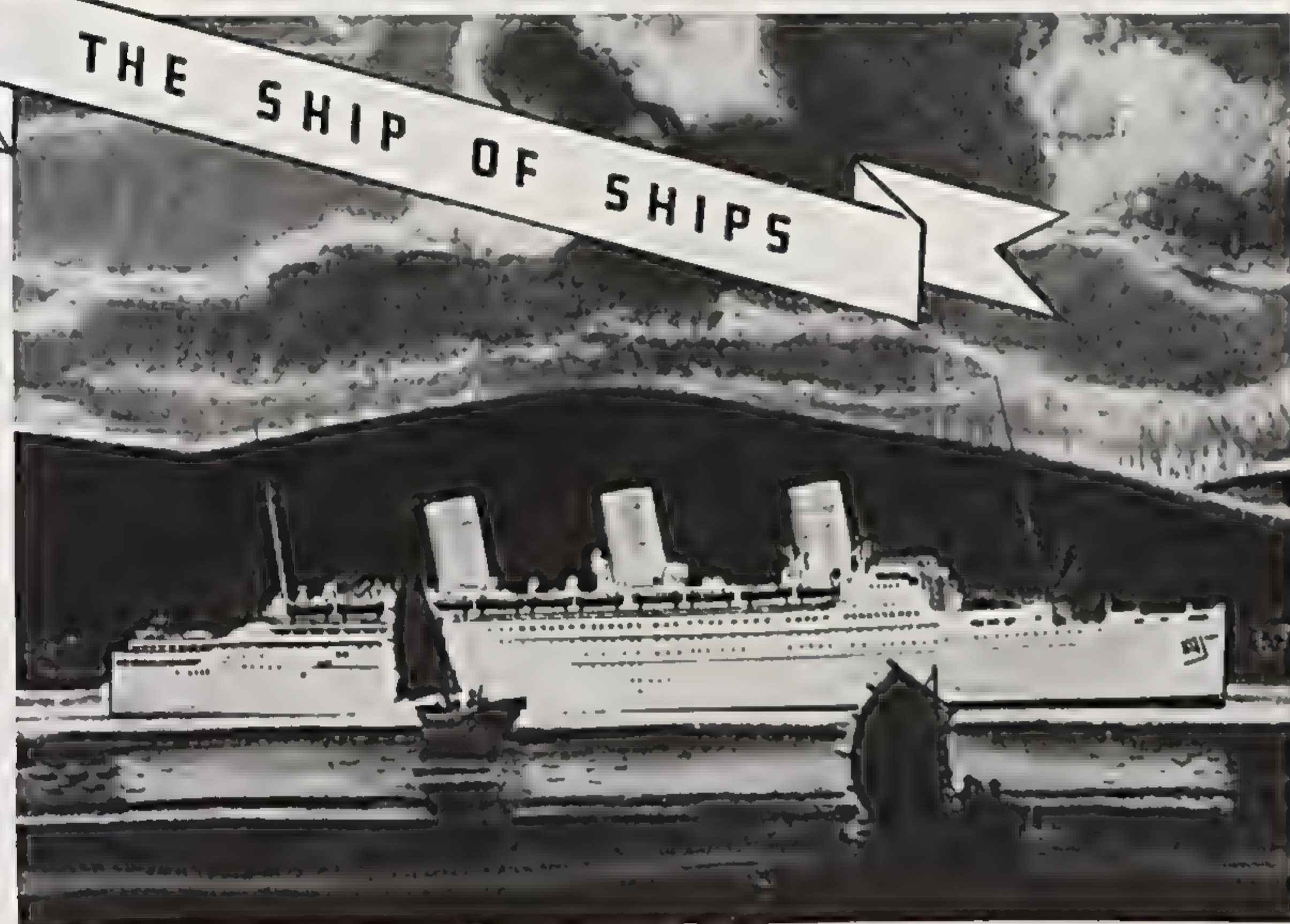
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For gay gourmets



• It will be a gay season for diners-out, thanks to Raymond and Mario of Passy Restaurant, up on East Sixty-Third Street. Last season, they were soundly established (decoratively speaking) with a distinguished blue-and-white bar by William McKnight Bowman. This year, they have employed this same young genius to redecorate the main restaurant and foyer, with brilliant results. The new red-and-white rooms complete the tricolour scheme in the true Parisian manner, but with the ar-

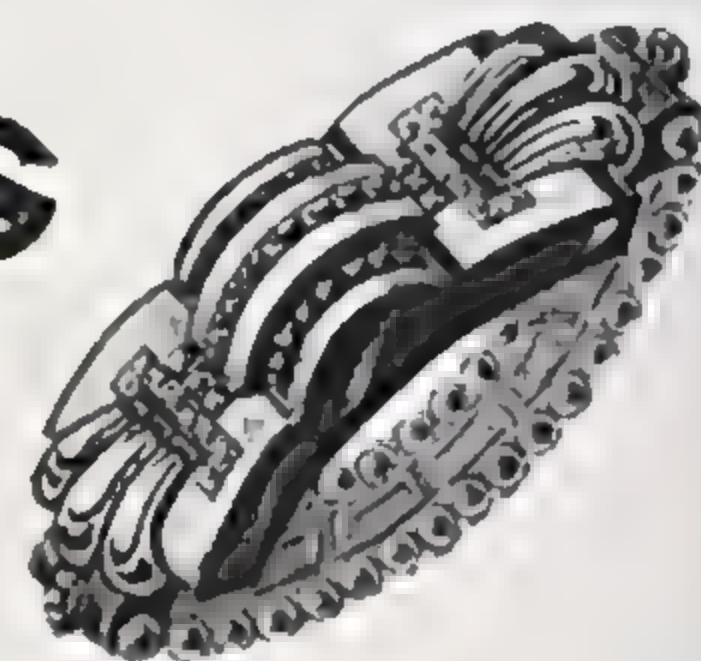
resting and refreshing addition of a few subtle pinks. The foyer has four panels of Sandro Girard's fantastic Italianate architecture in pinks, whites, and practically all the reds from vermilion to crimson. All this gaiety leads down to the large room, where cream walls are accented by crimson panels framing four mirrored *trumeaux*. Each of these is topped by a different urn, cut ingeniously from wood and painted with imaginative variety by Sandro Girard. The leather-covered *banquettes*, with their red seats and cream coloured backs, tufted in crimson, are built for comfort, and the tables are exactly the right height. It all makes

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Don't suppose for a moment, however, that this alluring background has distracted me from the superb food that is served under the watchful eyes of Raymond and Mario. The menu presents some really original and exquisite French specialties each day. You couldn't start your dinner better than with consommé Sarah Bernhardt, for example. It has an elusive flavour; and no wonder—for the base is chicken broth with tapioca, but the additions include such delicacies as shrimps, asparagus tips, and truffles. The chef knows how to do trout in the grand manner, also.

High altitude



• The crowning glory of the RCA Building in our grand and glorious Rockefeller Center is the new Rainbow Room—an elegant place for dining and dancing away up on the sixty-fifth floor. I was whisked up there in just thirty-nine seconds, and I found not only the ascent, but the restaurant itself, pretty breath-taking.

If you're one of those bird's-eye view enthusiasts, with a passion for panorama (Continued on page 34)

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a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.

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Also THE COMMODORE in New York
BOWMAN-BILTMORE HOTELS CORPORATION David B. Mulligan, President

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 33)

(I confess I'm finally getting that way), you'll love this new haunt one-sixth of a mile above street level. You'll love it, anyway. The *décor* is a triumph of subdued, but striking modernity—it is a background for a view that sweeps from the Statue of Liberty to the Palisades. The circular room is two storeys high, with such huge windows that you have the feeling of being perched on a cloud. The place literally blooms with flowers—not high masses, but all banked in low beds to avoid any interference with your line of vision. Manhattan turns out to be the biggest and best mural going, and you don't have to dodge around pillars or peer over parapets to admire it.

This main salon, The Rainbow Room (open after six-thirty), is the place to go when you feel for glamorous celebration. It's all dressed up with mirror, bronze work, crystal chandeliers, and more mirror, to reflect the soft, indirect lighting. The guests furnish the brilliant colours against this modern background. By way of an extra flourish, there's a colour organ that throws varicoloured lights on the ceiling, in harmony with the moods of the music. Something to do, 'tis said, with the wave-lengths of the music producing matching wave-lengths of colour. The prismatic effect is wonderfully festive.

Against a curved mirror screen are arrayed Jolly Coburn and his orchestra, and the dance floor provides plenty of room for your most adventurous tango. This floor revolves—a fact which may, or may not, amuse you, but is something you really ought to know before you embark. The featured entertainer of the late evening is, among others, Lucienne Boyer, favourite French *diseuse*, who recently opened in "Continental Varieties."

Over on the north side of the building is the Lounge, laid out in three large semicircles. It has a wall of windows, with a dazzling view of New York by night. There are long, curved sofas of white leather and deep, comfortable chairs in harmonious colours. This is a perfect place to enjoy a cocktail before dinner.

For those who are taking the evening more lightly, there is the less formal café on the west side of the building. This, the Patio, is surrounded by a spacious promenade, colourful with blue walls and emerald rug. At one end is a big open-air terrace, to be enjoyed when the weather permits. The Patio is open after four in the afternoon. Dave Kaonohi and his Honolulu Islanders provide the music.

So—enjoy the world's highest night-club. At midday, the floor is devoted to the Rockefeller Center Luncheon Club—but from four p.m. till early morn, it belongs to you in your most gala mood.

In the park

• The Casino had a grand opening this season—Eddy Duchin is back! And you *must* see the bar.

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VOGUE COVERS THE TOWN

Jimmy at Le Bijou



• Perhaps you heard Jimmy Rogers when he was playing at the Lombardy bar, and, if you did, you know that he plays a very merry piano. He has now transferred his talents to the nice bright bar at Le Bijou, on East Fifty-Sixth Street, and you can stop in and hear him at cocktails, or after the theatre. There is something about Jimmy's piano playing—aside from the fact that he is very good indeed—that makes everybody feel gay and amiable. And, when he is in a lightly ribald mood, he will break forth with a particularly hilarious bit about two old maids who find themselves in a folding bed. The Bijou bar has always been the kind I like, with light and air, and lots of comfortable seats against the wall, and unusually good service. You can eat as well as drink there, if you feel so inclined. With the addition of Jimmy, then, it all becomes practically perfect and one of the most fun places in town.

Le Bijou had a grand autumn opening not long ago, when Morton Dennis and his orchestra played brilliantly all evening. You can hear them any night, at dinner and later for supper dancing. The pièce de résistance at supper is the exhibition ballroom dancing by Miss Lord and Mr. Marshall. They simply float over the floor.

For autumn appetites



• Now is the time for R-sters. In fact, the Oyster Bars in the Grand Central, in Rockefeller Center, and in the various Gateway Restaurants have been shelling out their Robbins Island delicacies these many weeks. But, now that chilly days are on the way, piping hot oyster stew tastes especially good. It still seems best when made right before our eyes at the bar counter.

Any day that you find yourself near Grand Central Terminal—and if you are hungry—you'll make no mistake by picking the lower-level restaurant. Obviously, the food and service must be good, for masculine patrons are in the majority (always a favourable sign). The chef makes a specialty of salads—Neptune and also Norwegian salad should be starred. On Fridays, the bouillabaisse Marseillaise is a great favourite, and the baked large oysters Mornay. Delicious with a fine imported white wine. Another original specialty is steamed oysters on the shell, in a bucket, with broth and drawn butter served separately. And the meats and vegetables and fruit are just as fine and fresh as the fish. Look, too, for the specialties of the day that the chef suggests on the menu. They are sure to please. "FLANEUR"



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Above: swathed sandal in velvet, black, red, green, blue. Moire, black or white. \$21.50

Below: moire and crepe slipper with gilt-piped scroll. Black . . white to tint. \$18.50

Fall shoe brochure just off the press—write for it!

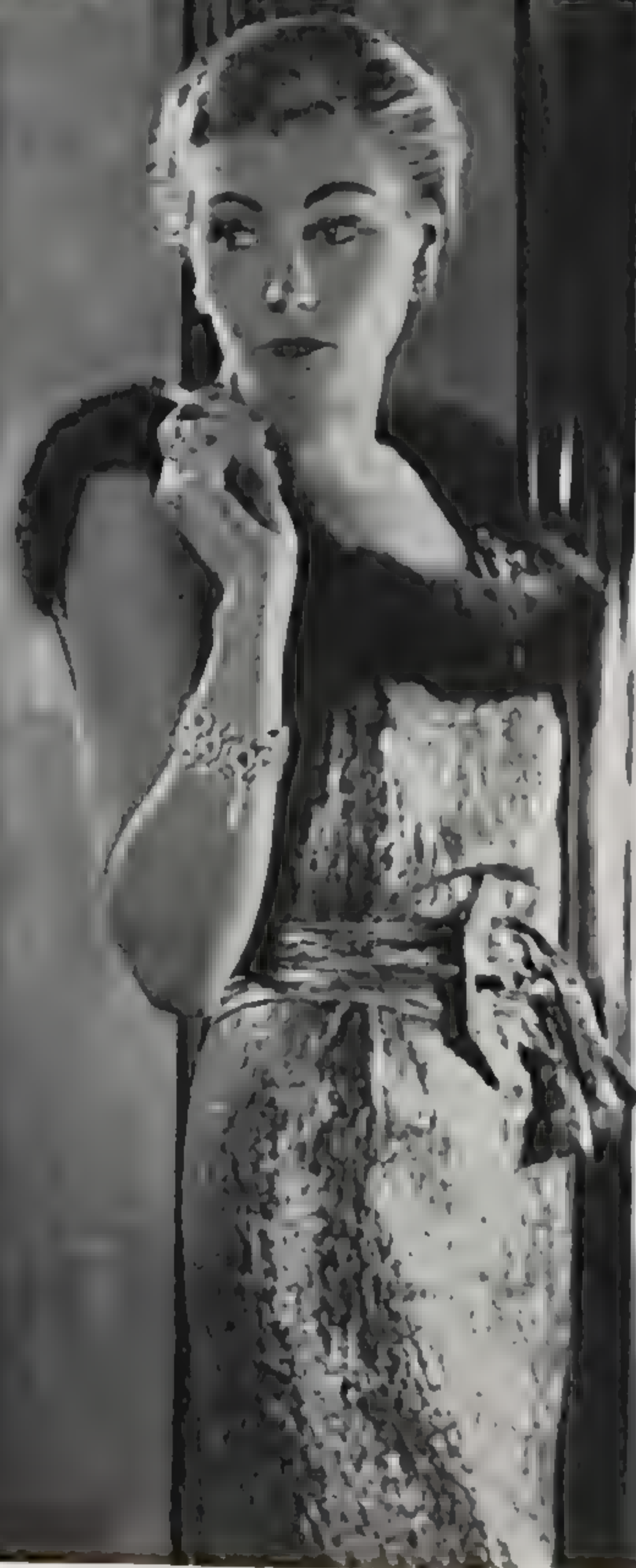
ON THE PLAZA • NEW YORK

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GOODMAN

5TH AVENUE AT 58TH STREET

Rose Amado

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Wynn Richards

485 MADISON AVENUE, at 52nd st. N. Y.



THE WELL STOCKED "LAZY SUSAN" IS COMING BACK

FROM SOUP TO CUTS

WHETHER a simple snack for two, or a buffet carnival for guests galore—a hot soup preface justifies an otherwise cold repast. If the chassis of the feast is salad or cold cuts of meat, or both, the ideal prologue is a steaming cream soup.

Home-made? Why yes—but here is a hint that comes from a kitchen from whence the soup kettle has been banished. Believe it or not, there is a soup that comes out of a can, which has fooled many a gourmet. If you are one who serves no soup but carefully concocted home-made soup, you are one who will with eagerness accept my appetizing, cook-emancipating news. For it is those who still insist that only home-made soup is good soup, for whom the home-recipe soups of Heinz have been created. Seventeen Heinz home-recipe soups, including six delectable cream soups, are so skilfully concocted that thousands of families who used to scorn "canned soup" are now avidly consuming them. Try two or three varieties of Heinz home-recipe soups, and you will agree.

If jellied consommé is indicated, merely pop into your refrigerator tins of Heinz consommé. Made precisely as is fine home-made consommé, this soup jells *in the tin*, without the addition of gelatin or anything else.

And about the cold cuts. Many wise hostesses have found the secret of success, in a "Lazy Suzan" stocked with Heinz tomato ketchup, Heinz chili sauce, Heinz prepared mustard, Heinz beef-steak sauce and Heinz Worcestershire sauce. When each guest is enabled to fleck his viands with the flavor-dress that he prefers, not a single soul about your board can suffer disappointment—JOSEPHINE GIBSON.

AT LAST, A CANNED CONSOMMÉ
THAT JELLS WHEN CHILLED

VOGUE

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OCTOBER 15, 1934

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É MILE OF FIFTY-SIXTH STREET ARRANGED THE COIFFURE, EVEN TO THE PLACING OF THE CHIC LITTLE CURLED OSTRICH FEATHER, OF THE LADY THAT BENITO DREW FOR THE COVER OF THIS ISSUE. IT'S A COIFFURE PROPHETIC OF THE ELEGANCE AND FORMALITY OF THE NEW SEASON, YET IT'S UNDENIABLY YOUNG IN FEELING. OVER THE DEEP AMETHYST PURPLE EVENING DRESS IS SWIRLED A VERY LONG STOLE OF BLUE FOX FROM JAECKEL, INC.

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ALISON SETTLE-EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE
EDNA WOOLMAN CHASE -EDITOR-IN-CHIEF OF THE THREE VOGUES

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Paris Plymouth Princess Patricia St. Dunstan Plain Shamrock V Sheaf of Wheat Versailles

How to clean and care for silverware

Gorham has a natural interest in helping you preserve the beauty of your silverware. As the result of our years of experience we recommend, as a service to you, Gorham Silver Polish

as the safest and easiest way to clean your silver; and Pamilla Silver Cloth for covering silver, as the finest tarnish preventive. The handy \$1.25 Silver-Wrap is easily used in any silver drawer.

Vogue's

EYE VIEW OF THE MODE



RATHER than bore you with a homily on the Importance of Little Things (this is the Accessory Issue), we point to the fable above. It ought not to be hard to grasp. The first picture is what your bag looks like (doesn't it?); the second, what it should look like. Funny, the things inertia makes us suffer. How many times a day does one fish for keys and pull up a welter of old time-tables, memos, combs, handkerchiefs, swatches, and letters, all more or less smeared with lipstick? With what disgust, what hasty covering of the nasty sight. The millennium bag, from Bergdorf Goodman, is of suède and silver metal, with every gadget in its predestined niche—for a week, at least!



Bernard, of Paris, has solved the gold-kid problem in the shoe above. By hand-engraving the kid, he's given it a rich, burnished look that removes all the blank gaudiness you objected to before. It's a perfect complement, this shoe, to the lamés you'll wear this winter, and you'll see it all over the place.

With all this talk about crazy muffs—Schiaparelli's dachshund muff, fabric muffs, fur muffs—, we can't help printing these lines by Frances Shattuck:

"Speaking psychiatrically—
If a lady came to me
Down with ego acidosis,
Crumpled by defeat psychosis;
I'd say, "Madam, you can slough
Your neurosis. Get a muff!"

"Put your hands in muff position.
Note your quick psycho-transition!
For it's a gesture of aplomb
When your hands are placed upon
Your tummy. There's tonic enough
For the ego, in the muff!"

For all those who can't resist Highlanders—their brawny knees, their swinging kilts, their bones and buckles and brash—these bonnets of black velvet, at the left, were designed by John-Frederics. And astoundingly flattering they are, too. Hoot, lass!

MARIAN STEPHENSON





STEICHEN

MRS. WILLIAM TEMPLE EMMET, TALENTED AND BEAUTIFUL, WAS FORMERLY MISS LILY D. CUSHING, OF BOSTON

NICOTINED LADY



FROM *Private Lives*, by Noel Coward; Act 1: (Elyot stamps down to the balustrade and lights a cigarette, obviously trying to control his nerves. Amanda sees him and comes down, too.)

Amanda: Give me one, for God's sake.

Elyot: (Hands her his case laconically) Here.

From *The Casino Murder Case*, by S. S. Van Dine: "She had changed her robe for a pair of black satin lounging pyjamas; and . . . she was smoking a cigarette in an embossed ebony holder. . . ."

From *Matador*, by Marguerite Steen: "'I have always enjoyed a good cigar,' she (Dona Mercedes) mumbled as he applied a match to the end of the long, yellow Havana that she clutched in her teeth. . . . She puffed the smoke out voluptuously, fanning it away from her eyes as the draught from the door carried it across them."

Seduction, Suspense, Sophistication. Find the play or the book or the short story now written where the cigarette isn't a vital accessory to the feminine fact. Women smoking. Women laughing through the tenuous blue screen. Women's hands, languidly reaching for their cigarette-cases. Women pressing out a stub, meditatively, finally, their red nails so alive against the dying ash.

In the last decade, it has reached such proportions—that a woman without a cigarette has a strange, unnatural repose; making other women wonder what she does with her hands.

The feminine cigarette has brought with it a host of gestures that never existed before. New rituals, new pauses have come into being. Smoking, for a woman, is an adorn-



STEICHEN

MISS MIRIAM HOPKINS USING CARTIER'S DIAMOND-STUDED LIGHTER

ment, an opiate, a defence, a weapon, a concealment, depending on her inner chemistry. She can not seem to do without it. Wherever she goes, whatever she does, the little jewelled or lacquered case goes with her; to lunches, to business, to trysts. The striking of a match has become as unconscious a feminine gesture as the raising of the hand to the hair.

Just as women are different, so is their smoking, and their approach to smoking. Watch a woman with her cigarette, and you will know her general quality and her specific mood. There is everything in the way she holds it in her mouth, lights it, takes it in her fingers, puts it out.

Her reasons for smoking, too, are different. Sometimes the sense of companionship with men motivates her: in the mutual gesture of lighting and puffing and watching the grey spirals, there is a certain peace and contentment.

When she is nervous, she smokes to be soothed. When she is hurt, she smokes to hide imminent tears. When she is bored, she smokes to have something to do. And when she is happy, a cigarette somehow crowns her happiness. As the finale to a long walk in the rain, or a hard ride, or a day's shooting, a cigarette and a couch and an open fire can together achieve a certain ecstasy.

Some women work better, think better, enjoy better when they smoke. It stimulates them. Others, having no



reason, merely like the sensation of smoking, the taste of tobacco, the smell of the smoke, the feel of the white paper.

When smoking has become a vice, it is ugly. There is no beauty in the woman whose appetite for cigarettes is insatiable; whose tense, thin hands are unhappy without the little white cylinder in them. She is more than apt to be too thin, haggard, hard-lipped, somehow desiccated. Her movements are harsh. When, by chance, her case is empty and her friends have none, a look of panic springs up in her eyes. She smokes a cigarette to the end, and no sooner have her manicured (but yellowed) finger-tips pressed out the stub than she is shaking down a fresh one on her wrist. Beware of her! She is unsatisfied, marking time against a barren or distorted life.

But, in her need for smoking, she is at least sincere. And that puts her a notch above her sisters who smoke, not because the smoke itself soothes and pleases them, but because they think it adds allure, or finish, or what have you. With them, you will find the half-closed eye, the lazy wrist, the pursed, lax mouth, to which they know a cigarette forces attention. Among them are the women who inhale with pain and expel in triumph. Or those who (younger and less tried) puff out from their mouths the smoke in short little puffs, holding the cigarettes stiffly between thumbs and index-fingers. These latter, fresh from school or college, are prone to getting tobacco on their tongue and smoke in their eyes; causing, respectively, clandestine spitting and open weeping.

There is, then, the masculine woman smoker: brusque, direct, studiously casual. Her hands will be capable and strong. She will waste no time narrowing her eyes and pursing her lips. There will be no charm in her smoking, but—to business inferiors—plenty of effect. And that is important.



You must have seen, too, the professor's wife who has just taken up the weed as her first revolutionary step towards sophistication. (Later, lipstick will come, timidly drawn.) She will smoke once, perhaps, in an evening, and then with effort and a certain proud discomfiture. It looks wrong with her face, and she knows it, but—it's emancipated. She smokes her cigarette only half-way down, frequently tapping out the ash (in sharp contradistinction to that French authoress, whose cigarette has invariably a hanging grey snake of ashes on the end).

There are, then, the eccentrics and exotics in smoking: the obese modern poetess with a black cigar clamped in her critical mouth; the old French countess wedded to her stogie; the Ozark crone puffing on her pipe; the languid, sinuous, ruinous Roumanian holding in her experienced lips a long, thin, perfumed cigarette from Russia.

The exotic effect, however, is seldom in evidence. The women who, ten years ago, cried aloud if they could not get their special ivory-tipped, perfumed, attenuated cigarette from the Caucasus, now smoke the accepted American brands. Women can attract attention in more potent ways than by exotic smoking.

As for the male attitude towards female smoking, it varies pretty much with the climate. The further south, the less men like it. (A notable current exception to that rule is Germany, where women smoking are accosted with a large sign reading, "The German Woman does not smoke!" Hitler, always the purist, disapproves.)

But this, of course, is a contemporary angle on the female fumatorium. And, while we were musing on the subject, we had thought to find—as an amusing contrast—violent attacks on the habit in pre-War issues of *Vogue*, when feminine smoking was first rearing its head. We were extremely moral then. But imagine our astonishment and pride to find the following peerless example of tolerance in an issue of 1908, written by the current "Him": "Naturally, in the Viennese cafés and concert gardens, women were seen smoking. It is all a matter of taste. I do not see anything immoral in it, nor is there anything strictly unfeminine. It is only a question of manners and of custom." (Stout fella!) Although he does go on to

say that "In New York, the smoking in public by woman has not proved popular. It is too conspicuous." Six months before that, however, "Him" is more torn between the dark frown of middle-class disapproval and his own sophistication. In a February, 1908, *Vogue*, he writes: "And what a to-do there has been about women smoking in public places. Personally, I do not like it, and I must confess it has no European prestige. European women of position do smoke and have smoked for many years, and they do this quite openly in their own drawing-rooms, in private houses, and after luncheon, dinner, or supper. The cigarette is an instrument of grace in some women. (!) It is piquant, and there is, besides, an air of *bonne camaraderie* in it."

Later on he amplifies his theme as follows: "Otherwise, the practice of smoking by women in society has brought about one reform. There is no excuse at a dinner for the old custom of the ladies retiring at dessert and leaving the men to cigars, wine, and club stories. The two latter, relics of the past age, honest perhaps, but coarse, are being wiped out. We must now, however, reform our Mrs. Barbauld and dear old Dr. Watts. In Europe, on the Continent, the women are too subservient, and the mere fact of smoking cigarettes is only a bit of feminine coquetry, nothing more, and then they know how to smoke them. But with the Anglo-Saxon woman, it means gradual emancipation. And, unfortunately, she holds her cigarette and puffs her smoke too much à la Carmen. You know, there is an etiquette in the holding of cigars, in their shuffling and in their cutting. There is also a refinement in cigarette smoking, but I fear you will not see this in public places. One must draw the line, and one should not try to level all ranks." On this subdued and decorous note, our tolerant observer of beau-mundainties closes.

Judging from American advertising, next to Beauty and Cleanliness, the indispensable, supremely desirable, quality in a woman is not godliness but a passion for smoking. The great cigarette advertisers have not lost a single trick in

their vast campaign to make women smoke-conscious. All the psychological wiles of the highest paid copywriters in the country have been used to convince Mrs. Smith that she's no lady, no siren, no sport if she doesn't smoke this or that brand.

One of their first campaigns had a quasi-scientific, quasi-psychological appeal: the Blindfold Test. The premise was that a woman with her eyes covered could pick the A brand of cigarette out of four other brands because of its mildness, its flavour, et cetera. Then they tried Sex. "Keep Kissable!" they implored in print under a picture of a luscious girl blowing smoke-rings. In this way, women were convinced that there was nothing in the world more alluring to men than the faint aroma of tobacco clinging to their hair, their mouths.

Then came Society women photographed in four colours in the act of smoking their pet brands. Then science: "See how our cigarettes are made," said the tobacco firms, "look at our factories, our fields."

The great minds of advertising have thought of almost everything. That it's healthy, it's sexy, it's soothing, it's modern, it's sporty to smoke. And we hope that their next move will be to listen to that still small feminine voice that says, quite simply, "It's fun to smoke." But maybe that won't fit in with good clean American morality. You do things because they're good for you, not because they're fun.

All of which points no moral. Thousands of women smoke. Thousands of women really like it. Thousands of women benefit by it, either actually or imaginatively. The right or wrong of it takes you back to that most trustworthy of all axioms: it's not what you do so much as how you do it. Smokers, take heed!

M. M.



The Upper Half



Jodell's afternoon blouse
of greyish blue satin - its tied
neck-line is beautifully complicated,
Milgrim



Jodell's green velvet
blouse with crystal buttons.
Best sells this, with
a black wool skirt

Schiaparelli ties a giant
hand-knitted scarf over her
hand-knitted blouse with wide
ribs



(Left) Schiaparelli's
evening blouse of
red-and-gold checked
lamé; Stein and Blaine

Striped
silk in black, white, and
gold-in Mainbocher's
overblouse;
Altman

(Right)
Mainbocher's silver lamé blouse;
Salon Moderne, Saks-Fifth Avenue



DRESS FROM JAY-THORPE

LONG FRINGE IN SILK CASCADES

Long wings of black silk fringe sweep out from the sheath-like silhouette of the dull black silk gown shown in the photograph at the left. Trailing from the ends of a throat-muffling scarf, they have a lovely rhythmic motion when you walk. This model is also obtainable from Powell, in Chicago, and from I. Magnin, in California. The bracelet of crystal and rubies is from Seaman Schepps, and the coiffure is by Michael of the Waldorf

Shining black fringe again! It falls down the back of the black silk dress at the left, on the opposite page, to form a low cape effect. The graceful skirt has a modified slit at one side, while the high-in-front neck and the slightly covered shoulders are charming for a dinner-dress. This is to be had, also, from Blum's Vogue, in Chicago. The coiffure is by Fred the Hair Stylist. The braided kid evening sandals are from I. Miller

In the photograph on the opposite page, at the right, is illustrated another captivating new use of silken fringe. Over a slim-fitting dark brown silk dress is slung a three-quarters cape, all of very long fringe to match, that swings from a shallow yoke and ties in a soft bow under your chin. You will also find this model at Blum's Vogue, in Chicago, and at I. Magnin, in California. The coiffure is by Emile of Rockefeller Center



STEICHEN

BOTH MODELS FROM BERGDORF GOODMAN



ENTER CHANEL'S TUCKED AND PLEATED GOWN OF BLACK TAFFETA, WORN WITH CHANEL JEWELS; GOWN FROM HATTIE CARNEGIE



HOYNINGEN-HUENÉ, PARIS

PRESENTING LELONG'S BLACK TAFFETA DRESS WITH A PEPLUM BASQUE; SALON DE COUTURE, BONWIT.TELLER. BOUCHERON JEWELS

Sealskin

Favourite fur of Paris



MOLYNEUX (MILGRIM)



HEIM

Sealskin is all over Paris. Caps, tippets, muffs, stoles, capes, and coats. Agnès made the cap above of Alaska sealskin—an Eskimo hood with a peak to poke as you please. And Heim put the wide, detachable scarf, black and glistening, on the black-and-white hairy tweed of this thigh-length jacket suit. Alexandrine gloves

Molyneux thrusts your fingers into the huge pillow muff at the left and faces the revers and cuffs of the coat with more sealskin. The ensemble is made of black wool, and the dress is belted with a wide band of green, black, and white cotton Lastex. Molyneux's, too, is the pill-box hat with a velvet brim and a taffeta top

HOYNINGEN-HUENÉ, PARIS



PAQUIN



PATOU (BERGDORF GOODMAN)

Alaska sealskin is used again in the Directoire cape and bodice that tops Paquin's black wool coat, above—giving double insulation against cold. The fur is not detachable, though it appears to be. Worn with it is Agnès' harlequin hat of felt stabbed with a feather hatpin. (Back come hatpins.) John-Frederics has the hat. Alexandrine gloves

In the black wool coat at the right, Patou adds a little bolero of sealskin and proves that sealskin can be as young as any fabric. The revers of the bolero are lined with wool, and the coat has an amusing soft sash. Green crêpe is used for the dress beneath, black felt for the hat—also from Patou and trimmed with a little circular veil





GLORUR, COUNT AND COUNTESS MOLTKE'S COUNTRY HOUSE



WEDELLSBORG, THE BIG HOUSE WITH THE LITTLE DOOR



THROUGH THE DOORWAY AT GLORUR



JOHN McMULLIN

EGESKOV, FAMOUS CASTLE OF THE NORTH



GYLDENSTEEN CASTLE



ANOTHER VIEW OF GYLDENSTEEN

CASTLES IN DENMARK

AS SEEN BY HIM

TO cross half of Europe for a week-end house-party in Denmark is a modern madness that is only possible because of the airplane. A few hours in the air, instead of two days in a train from London, bring one to Wedellsborg, country seat of Count and Countess Wedell, and one of the few remaining great Continental houses of our time. Two years ago, the Prince of Wales stayed there for two days, making his only country visit in Denmark.

"The big house with the little doorway," it is called, for it is a great rambling affair, entered by a tiny arched doorway leading into a big hall which, in turn, leads to endless beautiful rooms beyond. Although this house has almost no exterior architectural features, it has great style and a simplicity that give it grandeur: severely plain white walls perforated at intervals with mere openings for windows and capped with a steep tiled roof. We show two views of it—one just below and one in the centre of the row at the left on the opposite page. All round it is a park with avenues of trees through which one catches glimpses of the sea—for Wedellsborg has been built on a peninsula jutting out into the Baltic Sea.



A HOUSE-PARTY ON THE HORSESHOE STAIRCASE AT WEDELLSBORG

In the countryside round about Wedellsborg, there are many beautiful country houses to which I made lengthy pilgrimages. The loveliest of these are Glorur, the country place of the Moltkes, a French château with an enchanting *pièce d'eau*; Gyldensteen Castle, a charming rose-pink château of Dutch influence, which belongs to the Count Bernstorff; and the fairy-like castle of Egeskov—called the most beautiful castle of the North—mirrored on a lovely lake that surrounds it. All three of these are shown in the photographs on these pages.

Life at Wedellsborg is ideal, designed to give perfect freedom, yet endless amusement, and revolving mainly about the tennis-courts, where Count and Countess Wedell, both renowned amateur tennis players, organize tennis tournaments that go on for days. The shooting is of the best, with ducks, hares, stags, pheasants, and partridges in abundance; there is riding, and you can bathe in the ice-cold Baltic. In summer, Wedellsborg is a port of call for all yachts in Northern waters. (Vincent Astor's yacht had been in the day before my arrival, and the Julius Fleischmanns' yacht, with Mrs. Leo d'Erlanger and her sister, Mrs. Currier, on board, arrived the day of my departure.)

This house reminds one of "Lancut," Count Potocki's place in Poland, in the sense that, though the life there is simplicity itself, it has a certain *tendue* that is very impressive. Dining is a ceremony—the men in white ties, quite in the English manner, and the women looking their best. The men take the women in to dinner and, immediately after dinner, return with them to the drawing-room (there is none of the segregation of sexes after dinner as in England). Each night,

the host drinks the health of his guests by nodding to them and saying *Skaal!* at which each guest is expected to drain his glass. You can imagine the amount of drinking this involves! I had been told all this and many other things in advance by my Danish sponsor, Count Frijs; but, as I did not see my host nod to me, I had to be tapped on the shoulder by the groom of the chambers and be told of this honour on the first night of my arrival.

There were twenty-four people at dinner every night. The company included, among others, the Baroness Rosenkranz, Count Wedell's sister, Countess Fritze Ahlefeldt-Laurvig, Countess Ede Ahlefeldt-Laurvig, Mademoiselle de Sehested (lady-in-waiting to the Queen), Count and Countess Leon Moltke, Countess Rosen, Monsieur and Madame Hasselbalck, Count Haugwitz, Count Bobbie Moltke, Mademoiselle Marie-Louise Moltke, Monsieur Mario Panza (the First Secretary at the Italian Legation in Copenhagen), Mr. Henry B. Hyde, Monsieur Paparigocolo, Lady Mendl, and Count Frijs. Most of these people were born either Frijs, Wedell, or Moltke and have married a Frijs, a Wedell, or a Moltke—which makes it all a little confusing.

Lunch was just as simple as dinner was ceremonious. The table was set with all kinds of foods. After the hot dish, which was handed round at the beginning by servants, the various dishes on the table were passed about from hand to hand and lunch finished like a picnic, to the accompaniment of much drinking of schnapps and beer—the proper combination in those Northern countries. The food in Denmark is extremely good—if a trifle rich for (Continued on page 127)



COUNT WEDELL'S CASTLE IN DENMARK

IN THE HOUSE OF GEISHAS

BY JULES SAUERWEIN

IT WOULD be a mistake to suppose that beauty, youth, and good luck (so essential to the rise of a movie star) are the principal factors that go to transform an obscure Japanese girl into a celebrated Geisha. For no one is able to prophesy accurately, ten or fifteen years ahead, on the promise of beauty foreshadowed in the crudely outlined features and pug-nose of a six-year-old child. This being the case, a Japanese girl's career depends neither on a lucky fluke nor on charms that have been swiftly recognized, but simply on the arbitrary wishes of her parents.

In Japan, when a family feels that the life of the Geisha is distinguished or lucrative, their child is turned over to a *Geisha-ya* house where she receives the education necessary to her future calling. These children are called *jinné*, or independents, and have the advantage of being able to leave the Geisha house, free of all obligations, at any time in the years to come. In some cases, the parents receive a sum of money in exchange for their daughter. This is regarded as a loan which the Geisha herself will repay later on with her earnings. At other times, the house takes from fifty to seventy per cent. of what a girl makes, or even all of it, according to the arrangement originally made with the family.

The future little Geisha girls are sent to primary school for six years and are also given lessons in dancing and in playing the samisen guitar and the koto harp. At the

same time, they are taught penmanship, the composition of love-letters, and the arrangement of flowers. Their education is over when they are thirteen, and then they become full-fledged Geisha girls. A party is given in honour of this event in the *Geisha-ya*. It is the coming-out party, and, from this time on, the new Geisha adopts her professional name.

Such, in brief, is the story of all authentic Geishas. But it occasionally happens that some young girl who has no connection with this particular background may want to adopt the profession. In this case, the association of the *Geisha-ya* in the district chosen by the candidate puts her through a kind of examination which, if she passes it successfully, enables her to take her place with the other Geishas. Usually, these adopted girls have some rather special talent, either for a musical instrument or for some sport such as tennis or skiing, or, better still, they may be able to speak English.

The *Geisha-ya* is not only a school; it is also the home of all Geishas, a sort of retreat into which no man may penetrate. For it would be entirely humiliating to a Geisha girl to have her private life known in any way.

It is in the "honourable salon" of the *Matchi-ai*, a special house, that the Geishas receive their guests. And no important Japanese dinner is ever given without the presence of the Geisha girls, who are its chief element of decoration.

One day, I went for a stroll near Ginza and turned into one of the tiny streets that are like Asiatic commas inserted between the enormous blocks of cement which constitute the Occidental buildings. Here were fragile Japanese houses with bamboo trellises, paper lanterns, goods for sale spread out on sidewalks, and the sharp clattering sound of *ghetas*.

I had been wandering for a long time through the labyrinthine curves of the narrow, never-ending streets, when my attention was drawn to a number of kimono-clad individuals entering and leaving a low, but exceedingly long house that stood in the middle of a garden planted with twisted miniature pine-trees. The shrill, rapid notes of a samisen pierced the night, drowned now and then by laughter. Was it a theatre? A restaurant? So many people were going in that it gave me courage to follow.

To illustrate this article, Yamanaka and Company have given us permission to reproduce three of their Japanese masterpieces: the head by Utamaro (left) and the pictures on the opposite page—"Geishas Playing Ken," by Yeishi, and "Geishas Entertaining a Guest," by Kiyonaga. These eighteenth-century geniuses are cherished for the perfection of their line and the beauty of their colour





Respectful and assiduous servants rushed to meet me. Then came a long walk in sock-clad feet through numberless corridors, until finally I was ushered into a bare white room where dark corolla-like heads nodded, winged sleeves fluttered, and bright coloured silks gleamed. It was a Geisha house.

"Sake?"
I nodded assent, and a young girl slowly poured into a minute cup without a handle the warm rice wine that reminds one vaguely of vodka.

Some one began to sing a popular air, plucking the strings of a guitar with a long ivory plectrum, and a lovely young woman came forward into the centre of the room, languidly moving to the slow rhythm. Her steps were few and simple. She danced with her arms and with the play of her long sleeves; her pliant hands turned back like flower petals; her fan fluttered gracefully while her slim, lithe body poised itself in various attitudes and her face remained grave and remote.

"Sake? A little more?" asked Matsuyé (River Shaded by Pines). She spoke a broken English which was not without charm, and her smiling face often changed its expression—something one very rarely sees on Asiatic countenances.

"What a beautiful English accent!"

"Yes—that is why I could become a Geisha. It is a year now, almost. I am a *jinné*, an independent."

Intrigued by her story, I questioned her for a long time while other Geisha girls danced, laughed, and sang, and made themselves agreeable to newcomers. Matsuyé told me the story of her life, which had been (Continued on page 123)



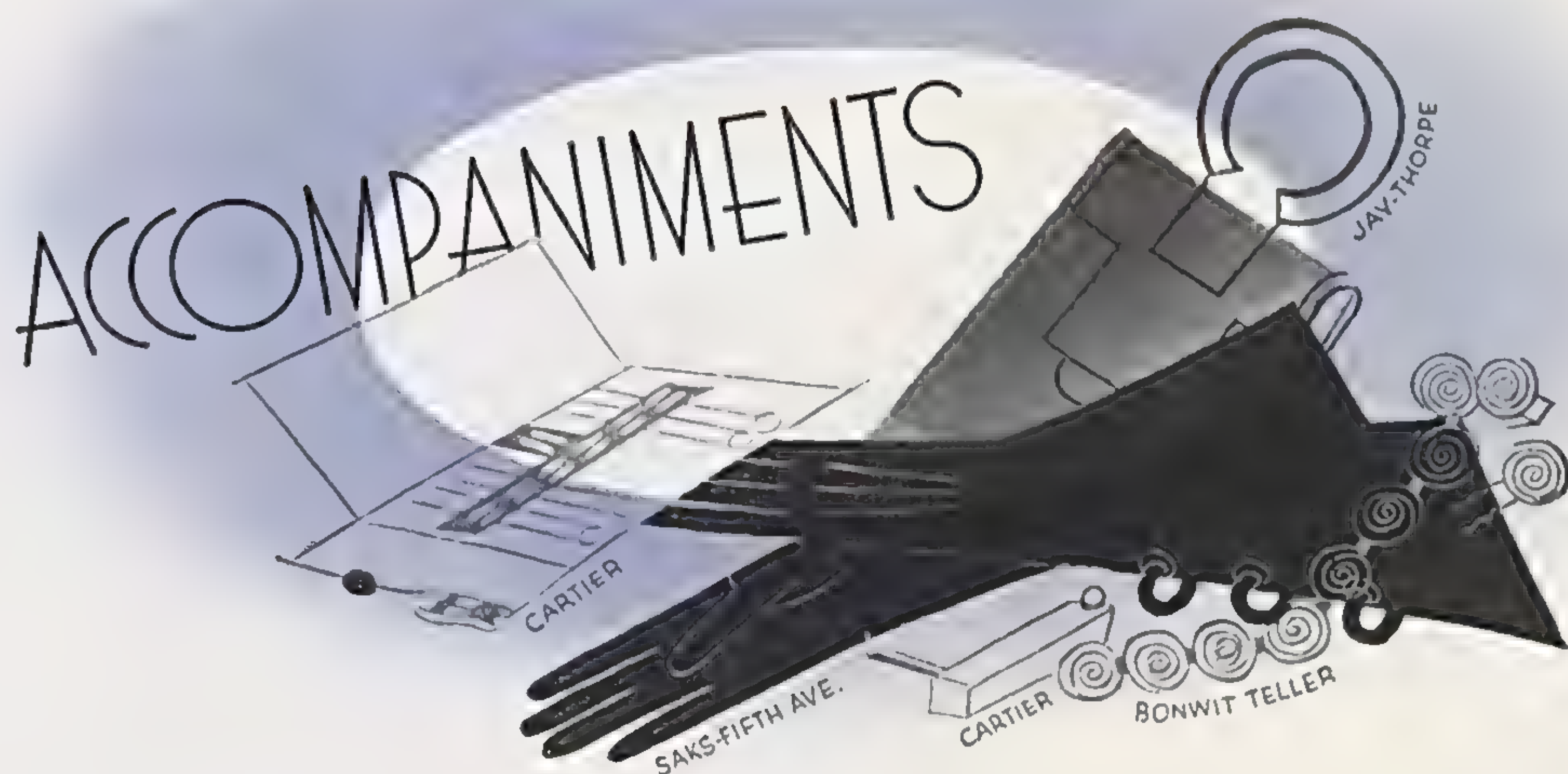


STEICHEN

BERGDORF GOODMAN

TAILORED LINES IN LAMÉ

Gold lamé, tailored as severely as wool, is used by Miss Leslie Morris for the dinner-suit that she designed and wears in the photograph above. Suave complements are the green-and-gold lamé turban and the huge gold metal case that holds quantities of cigarettes, as well as your powder and lipstick—also from Bergdorf Goodman



THE least chic thing about Americans *en masse*, say Frenchwomen visiting in America, is our carelessness in choosing accessories. Not that we mix black shoes, brown bag, and grey gloves, but that we look on bags and gloves and shoes as things to be quickly and inexpensively replaced and we do not give the time that a Frenchwoman does to thinking out her complete costume. She, poor woman, must rush from her glove shop to her favourite *bottier*, from her bag shop to Maria Guy or Suzy for her hat; while we, luxurious creatures, have no alibi, for we can achieve perfection without budging from one shop. All that is necessary is a little taste, a little time—and a little extravagance.

Different types of clothes demand different types of accessories; the casual suits and coats that are being worn in town this year, for example, require equally casual things to go with them—the pliable antelope and soft calf-skin bags that button or buckle in an informal fashion, the semisport shoes of brown suède and alligator (like those from Jay-Thorpe shown on page 59), and the new hand-sewn suède swagger gloves or ribbed woollen gloves are the perfect complements for tweeds. In contrast, the feminine cocktail or dinner-suits that are high notes for winter call for correspondingly feminine gloves and bags—shirred and draped and tucked and generally soft and appealing. (Note the fine antelope-finished doeskin gloves from Bendel illustrated at the bottom of page 58, with tiny tucks at the wrist, and the tucked bag from Bonwit Teller in the same group.) It all centres around the fact that, no matter how smart your dress is, it isn't going to look smart unless your accessories do a good job of framing.

- **HATS:** Starting at the top of your head—the hat situation is as important as a revolution. In fact, if you are one of those who don't look with favour on high crowns, you probably regard it as a disturbing revolution. There is a lot to say in their defence; the high, squared-off ones are there for the really smart woman who is sure of her ability to wear one; but, for the less daring, there are many vari-

eties of peaked hats that can be pulled and draped and fussed with until they suit the individual who is wearing them. Agnès' clown caps or Talbot's conical hats have all the becoming possibilities in the world. However, you can turn your back entirely on these high hats if you want to and put a turban, a pill-box, or a toque on your head. Nothing could be more universally becoming than the new toques. You wear them tipped forward over one eye or back on your brow, and they can be sharp and tailored or soft and feminine. (We show one of them, from Lilly Daché—made of fur, with a quill and a velvet insert in the crown—at the lower right on page 59.) You can still have large squashy cowboy hats or off-the-face Norwegian caps to wear with your tweeds, country or town, and you can have feathers on every hat in your closet, if your taste happens to run that way.

- **EVENING HEAD-DRESS:** The mention of feathers leads us right into the subject of evening hats. Paris still cries out that you must cover your head in the evening, preferably with large picture hats turned up on one side for dancing (that Longchamp night-racing influence again). However, every one is talking with enthusiasm about small feathered toques and Persian turbans that amount to no more than a roll of velvet or metal cloth around the head, exposing as much hair as possible.

If you don't wear a hat in the evening, your hair can stand all the ornamentation that a hat would: feathers, jewels, even ribbons. From the shoulders up, you can have the pleasure of bedecking yourself—diamonds in your hair, on your ears, or at your throat; or paste, if that is the case with you. Earrings are no longer confined to the lobe of the ear, but extend into the hair or onto the cheek—for example, the star earrings at Bergdorf Goodman's, which have comet tails that sweep onto the cheek. Winged earrings will be seen everywhere, but they are good enough to stand repetition, and you can wrap pearls around the base of your neck in as many rows as you have pearls (three strands are quite enough, if the pearls are large).

• **BLOUSES:** Blouses, this year, are definitely something to think about, for you will be wearing all kinds. The old, plain, practical shirt-waist has been glorified by Napoleonic, Directoire, Persian, or any other influence under which designers have fallen recently. Muriel King has done some lavish and beautiful things in blouses; one from Altman, of taffeta, has a ruche down the front that might have been worn by an elegant gentleman a century ago. Bourie, a new shop, makes nothing but blouses and has everything from tailored shirt-waists to lamé dinner-blouses.

Dark velveteens or velvets are perfect with tweeds; witness the Vionnet suit at Bergdorf Goodman's of black, red, and white tweed with a long-sleeved tailored blouse of black velvet. Lord and Taylor have a thin ribbed wool blouse designed by "Clarepotter" for the same purpose; this has a small boy's collar and a touch of variety in the lacing up the front that ends in a tie with leather fringed ends. Add a monogram to the man's shirt with pleated front (from Best) and wear it with your man-tailored suit—if you have a face that is feminine enough. Remember that appliqué initials in block letters are newer than embroidered ones. Bergdorf Goodman and Bonwit Teller have particularly attractive crêpe blouses for large women on the further side of fifty, with jabots and pleats—but not too many of either. Saks-Fifth Avenue is a haven of good hand-knit sweaters to wear in place of blouses—nor are these too sporting to wear with tweeds in town. The models that come up close around your neck make you look about sixteen—if that is your ambition.

Best's Accessory Shop has a polo shirt made of sequins—of all things—that manages to be simple and grandiose at the same time. This shop also has a white crêpe evening tunic with a monk's cord at the neck and waist-line, that, with the slight addition of a skirt, would make a divine dinner-dress or tea-gown.



• **GLOVES:** You will shake hands with a variety of fabrics in an even greater variety of colours in gloves this autumn. In addition to the usual browns and blacks, there is a deep green, a new cocoa, a dull rust, seal-brown, and "Bordeaux"—a rich brownish-wine colour that is excellent with blues or greys. And if you find a perfect shade in gloves, look a little further, and you will probably find a bag to match, for manufacturers have been putting their heads together for your benefit. They have perfected a suède that absolutely refuses to rub off on your hands or your clothes (they call it non-crockable) and that you can wash, even when it is in the darkest colours. They are using it in bags, as well as gloves, and making them in colours that match—all very thoughtful and convenient.

Hattie Carnegie has some daring bright red suède gloves that are devastating with an all-black suit. With them, you might add one red camellia to your button-hole. Navy-blue gloves are smart worn with dark reds. Evening gloves can reach almost to your shoulder in a sleeve-like manner—Molyneux makes them with elastic at the top to keep them up. Bergdorf Goodman shows twelve-button pull-ons, only without the buttons, that are very chic.

Getting back to practical daytime gloves, Altman's ribbed wool "Quality" gloves and Saks-Fifth Avenue's mossy wool Screaton gloves are excellent with tweeds, and among the most comfortable hand-coverings made. From Altman, too, are the one-button mahogany mocha suède gloves at the right, made by Aris. The suède gloves with the bag to match, in the same sketch, are from Jay-Thorpe. And Bendel has the beautiful beige doeskin pull-ons with horizontal stitching that are sketched at the lower left.

In Paris, Heim is showing tweed gloves with huge cuffs that turn back and form a muff. And Alexandrine



Miss Adrienne Ames pulls the infinitesimal brim of Worth's extremely youthful high-crowned velvet felt hat well down over one eye. Casual folds across the top soften the crown, which is amusingly laced twice around with leather shoe laces. From Lilly Daché. Her Persian lamb coat, with its deep, square collar tying at the throat in a soft, rabbit's-ear bow, is a charming example of the dressmaker type of fur coat. From B. Weinstein. Aris oyster capeskin gloves from Altman complete the costume

A peaked crown, a flip-
 pant feather, give chic
 height to this jaunty grège
 felt hat that goes to town
 just as smartly as to the
 country. With it is worn
 one of the new, shorter-
 than-knee-length fur coats,
 of beautifully shaded grey
 Persian lamb, trimly fitted
 at the waist-line. The sim-
 ple collar and coachman's
 closing of the coat are
 smartly casual. Both the
 hat and coat are from
 Jay-Thorpe. Norman Blum
 doeskin gloves and Koret
 bag from Jay-Thorpe. Fur-
 niture from Coventry Shops



STEICHEN



STEICHEN

GREEN-AND-SILVER LAMÉ FLOWS LIKE MOLTEN METAL IN A HOSTESS GOWN FROM JESSIE FRANKLIN TURNER



STEICHEN

VIVID COLOURS BORDER GEENE GLENNY'S BEIGE CRÊPE TEA-GOWN; ALTMAN. TÉCLA JEWELS ON BOTH PAGES

Picked from the Openings



Aileen Rice's
bifurcated wool skirt
and pin-checked
knit jacket
(J. Magnin, California)

Helene Grandé's brown
ribbed silk tea-coat
(Bonwit Teller's Salon)

Lucile Parsons' back-buttoned
wool cape, dress to match
(Bendel)

Maggie Rouff's dinner
silhouette: Irish lace
on velvet (Bergdorf Goodman)

(Right) Maggy Rouff's
tweed sports suit;
bifurcated skirt.
(Dunhill)



(Right) Vera Borcas
antelope and
knitted wool
sports suit.

Kelongs simple beige jersey
dress with blue belt
and monogram. (Dunhill)

(Above)
Chanel's mixed
wool suit
with high-cut
gilet
(Wanamaker, New York
and Philadelphia)

(Right) Chanel's navy
wool suit with
one-sided collar.

dck



Morning: wools and flat fur

- Molyneux puts a velvet scarf in the new violet-blue on his box-suit with a fringed wool dress and a jacket of Rodier's crinkled angora jersey; from Fortnum and Mason
- Marcel Rochas uses a daring colour combination in the middle suit, with its grey sealskin jacket and coloured wools; from Jaekel, Inc. The hat is Maria Guy's
- Molyneux's loose and bulky seven-eighths length coat (right) is half of nutria (including the sleeves) and half of tweed, over a wool dress; from Milgrim



- Augustabernard's silk crêpe dress is in the pale platinum-grey of so many new afternoon costumes; from Bendel, New York, and I. Magnin, California
- Lelong chooses aubergine, another distinctive afternoon colour, for the rough silk crêpe dress in the centre; from Wanamaker, New York and Philadelphia
- Paquin's cashmere duvetine coat is in ciguë-green—extra chic for being combined with black—in the fox collar, wool skirt, and Rose Descat's taffeta bonnet

Afternoon: silks and duvetine



MURIEL KING SUIT FROM ALTMAN

Cut along Napoleonic lines

Napoleon's waistcoat reappears in the white satin blouse of this heavy black ribbed woollen suit, and the same flattering wedge-shaped closing is used on the long coat with stars pressed into its metal buttons. Talbot made the "Liberté" cap of white shaved lamb; also from Altman



BONWIT TELLER • SAKS-FIFTH AVENUE

A cutaway Jacobin jacket of light blue wool tops a brown wool skirt and is worn over a frilly white silk blouse. It's a perfect costume to wear under a nutria coat, with Molyneux's nutria pill-box hat, pulled down over one eye, to complete it. Hat also from Bonwit Teller

This tail-coat, with its split back and gold buttons, is taken from the costume of the early nineteenth-century dandy—full lapels included. It's made of a brown Rodier wool shot with lamé and worn with a gold lamé blouse. Louise Bourbon velours hat; Saks-Fifth Avenue

GALLIC GAÏETIES

1. Schiaparelli's sweater and scarf, the sweater built like a barrel. Both are hand-knit, with incredibly wide ribs; Bonwit Teller
2. Chanel's gold leaves in your ears give you an elfin look; Bonwit Teller
3. Schiaparelli ties a gay tussur handkerchief, rolled and stuffed, around high necks; Bonwit Teller
4. Maggy Rouff's mannequins wore Alexandrine's tucked antelope gloves with kid palms; Bergdorf Goodman
5. A wide copper strip bands the base of Vionnet's brown suède bag with loops for handles; Bonwit Teller
6. Worth's mannequins all wore Julianne's glove-toed, low-heeled satin evening sandals
7. Three colours and wide belts appear in Marcel Rochas' blouses. This wool one has a honeycomb collar
8. Maria Guy suggests this chamois felt hat and chamois gloves for the country; Saks-Fifth Avenue
9. Curly wool, like astrakhan, is the stuff of Maggy Rouff's scarfs
10. Alaska sealskin is the pet of Paris. Molyneux lines it with red velvet for an evening cape
11. Crazy metal death-masks and white plaster heads lock Marcel Rochas' belts. The top belt is of varnished leather; the other, of wool and Cellophane; Hattie Carnegie
12. A sleeve and a glove cut all in one is Molyneux's idea for a velvet evening jacket. There's a slit at the wrist
13. This is Schiaparelli's dachshund muff—of black satin stitched with chenille and bound with satin; Hattie Carnegie
14. Schiaparelli uses chenille for an evening jacket and bag
15. Marjorie Dunton's wide red felt belt goes around you twice; from Best. Marcel Rochas' Spanish affair buckles three times. It is of wool



1



2



6



7



11



12



3



4



5



8



9



10



13



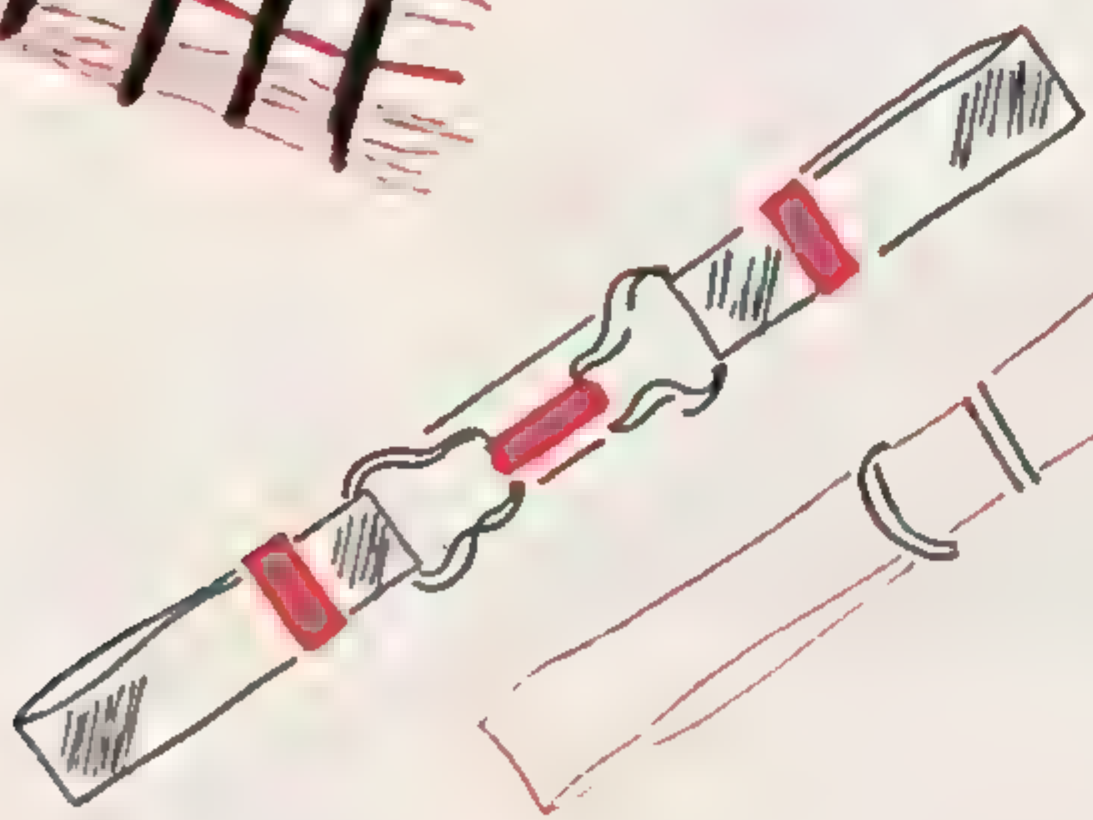
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15

R DE LA V E R E R I E

British Alliance



HEAR the word "tweeds" and all that is indigenous to British life—mist-shrouded moors, heather, gorse, grouse-shooting—comes immediately to mind. Rapidly, however, tweeds are extending their boundaries, for they are being discovered as a "natural" for our own American mode of existence from Maine to California.

- This season, the buyers from all the smart sports shops went to England, as usual. But this year, they stayed longer and returned with more English suits and top-coats, more English sweaters and bags and belts and scarfs than ever before. The result is that sports departments of shops look like corners of England itself, and to hear the murmur of "Sandringham-blue, Munro, Scotch sporran, Linton, Glenurquhart, Shetland, and Jaeger" is as refreshing as it is reassuring. Shown here and on the opposite page are several of the outstanding importations. Some of them are definitely English models; others are American-designed, but of English wools.

- At Saks-Fifth Avenue and Altman, you will find Jaeger suits and coats—simple, well-cut models that you will love and wear practically forever. Look, for example, at the green Jaeger suit, with metal buttons, that is illustrated on the opposite page. And at the brown-and-red plaid Jaeger coat worn by the lady on the running-board. Saks-Fifth Avenue in New York and Chicago and I. Magnin in California have both of these, and the hats worn with them are also from Saks-Fifth Avenue in New York and Chicago. The same shop (in both cities) has a blue Jaeger top-coat with pleats in the front precisely like those that your "Peter Thompsons" used to have.

- Best is doing a great deal to make the name of Munro even more famous, with coats and suits that match (of Munro tweeds) and enchanting sweaters to accompany them in an almost endless variety of Munro's soothing colours. This shop has, also, a new tweed known as "Balmoral Bracken." It's a herring-bone, with a tiny fleck in it, and you can have

a suit and top-coat of this to match. To wear with brown tweeds, Best has Sandringham-blue sweaters, both cardigan and slip-ons—and there's a superb combination to wear in the country! If you don't like a heavy, woolly sweater, this shop has a galaxy of Allen Solly round-necked, striped sweaters that are extremely light in weight and perfect to wear under a suit jacket. Worth investigating, too, are the eternally chic Liberty scarfs, a harness leather belt, and a tartan plaid woollen scarf.

- Altman's corner that is forever England is the proud parent of a marvellous hat that traces its ancestry back to a man's hatter in London. It is what an Englishman might wear in the Alps with a straight, high feather and an umbrella. You can scrunch the crown any way you wish, for the hat is of a soft, hairy felt that is vastly becoming. Extra skirts, indispensable as they are, are available at this shop, in three smart models. One has a double pleat in front; another, a fly front and pockets.

- Lord and Taylor tempt you with a marvellous array of English tweed skirts and sweaters to match that are pleasantly moderate in price. A dull turquoise-blue and a raspberry-red are particularly smart colours in these outfits, as well as a dark bottle-green. The new two-pockets-on-one-side sweater here is divine. This same shop has scarfs and belts that match or contrast, like those sketched on this page. The scarf tied so nonchalantly at the right is of wool foulard, in red and white. That at the left is of English wool plaid in a variety of colours. A sturdy leather buckle fastens the canvas belt immediately below, while the belt projecting itself into the text is of felt.

- And now for the outfits shown at the upper left. From Mrs. Franklin, Inc., comes the beige-and-brown English tweed suit with a blouse of corded jersey, shown at the extreme left. Beside it is a plaid wool skirt in blue-and-red, topped by a blue blouse and jacket, and a scarf of the same material as the skirt. You will find this attractive model at The Tailored Woman.





MELSON

TWO JAEGER TRIUMPHS—A SPORTING COAT AND SUIT FROM SAKS-FIFTH AVENUE. DODGE CONVERTIBLE COUPÉ



Vogue's

A REVIEW of last month's openings consists, in our case, of a series of major and minor quarrels with the dramatic critics in the "dailies." Although some of the productions so mercilessly razed by these gentlemen may have folded up by the time you read this, justice—and not contrariness—impels us to square up the records a bit. Whether or not the following objections will be sustained is not the question. They must be made!

Objection 1: Owen Davis' latest opus, "Too Many Boats," is perfectly adequate melodrama, no more and no less. Because Earle Larimore was undoubtedly miscast in the rôle of the tack-spitting hero was not reason enough for dismissing the play as a Davis failure. The rest of the parts were admirably played, the Philippine locale was new, and there was enough shooting to force your fingers expectantly into your ears. Not a great play, but then it had no such pretensions. Besides which, the women's clothes were amazing. The management had the courage (and the actresses the sportsmanship) to follow with historic fidelity the fashions of the year 1914, and the results were not as grotesque as one might have expected. Ugly as the loopings and drapings and lamp-shade frippery of the mode were, fussy as the hair, the women—and especially Helen Flint—not only survived them, but managed to make them alluring. But perhaps that was Miss Flint's triumph.

Objection 2: Elmer Rice's "Judgment Day" was well treated by several critics. Here, we protest, is an example of profound arrogance. Mr. Rice takes a theme of crushing current importance—the tyranny of a Dictator—



FRANCES WILLIAMS, CHIEF CROONER OF "LIFE BEGINS AT 8:40"

NELSON



COSTUME DESIGNS FOR "LIFE BEGINS AT 8:40" BY RAOUL PÈNE DU BOIS.

Spotlight

BY MARYA MANNES

and reduces it to a crude melodramatic caricature. His people are puppets, his motives so transparent that they cease to impress. Enough shooting, enough shouting, to be sure, and moments of tenseness which any old-hand in theatre mechanics can contrive. But in this theme of struggle against the oppression of a Hitler, not one oasis of real beauty, real understanding. Beauty, in word or thought, was never one of Mr. Rice's qualities. Everything he does is tinged with a sordidness which some call "reality" and others—among them ourselves—call a tabloid lack of imagination.

Objection 3: "The Bride of Torozko" was very shabbily treated. Its only fault, to our mind, was its production in this city at this time. The theme of ostracism of a peasant girl in a Hungarian village because of her purported Jewish blood is not as pertinent as one might think. The background is too remote, too specific, to tie up with the immediate racial situation. But the play is so wisely and well written, Jean Arthur was so lovely and so finished in her performance as the peasant girl, Jaffe so restrained as the old Jew, and the rest of the cast so well directed, that the whole production shed a certain glow. It was simple, honest, touching, and not without wit. Again, we suspect its failure to click to be a matter of wrong timing.

Objection 4: Here is where we get into trouble. Breathing a word against the D'Oyly Carte Opera Company is equivalent to praising Hitler. Let us preface our comment, then, by joining in the general chorus of bravos for the beautiful precision of speech and of action of these English players, (Continued on page 103)



STEICHEN

EVA LE GALLIENNE AS "L'AIGLON"



My Cook IS A CHINAMAN

BY GRACE HEGGER LEWIS



CHINESE SERVING DISHES ARE COLOURFUL



VEGETABLES GREEN AND EXOTIC

NELSON

To those who have lived in China, to those who live on our Pacific Coast, the Chinaman is accepted as a family servant. But on the Atlantic seaboard, he is an exotic, and usually the chic prerogative of the bachelor. Indeed, Chinamen are rare. Most of those you encounter are Koreans. But having found your Chinaman, there is no one who can equal him, especially for a modest *ménage à deux*.

Though I could become garrulous on our Toon's cleanliness as a housemaid, on his deftness as a butler, on his grave concern over my household extravagances, on his sacred pleasure when any member of my family comes to visit, it is about his cooking that I want to expatiate, and about its adaptability to the American table. By this is not meant the familiar chop-suey and chicken chow mein, which can be found, good and bad, in restaurants and tins all over the United States. It is Toon's variations on the familiar which interest me, his use of Chinese seasonings and dried things, his steaming of vegetables, and his sense of food balance. He does not happen to be a sculptor of food, as all Oriental cooks are supposed to be, but I would rather have my meals served hot and delicious than cooler, less tasty, and looking like a lily or a rose on "a bank where the wild thyme blows."

I had one such who treated the food, the house, and me with equal artistry. He was tiny, a Chinese figurine, with such graceful manners and fragile hands that I was shocked when I gave him an unexpected afternoon off and he exclaimed: "Oh, sank you, madam, I now go see White Socks play!" We parted because I went to Europe and because I had grown weary of chilly carrots which looked like tiger-lilies and because each night he arranged



THOSE CHINA BLUES, FROM THE CHINATOWN EMPORIUM



PACKAGES STYLED IN CHINA

upon my bed the satin coverlet in such varied and elaborate folds that I would become entangled in them as a pussy in a ball of yarn.

Have you ever been to a Chinese restaurant, a really good one in a large city? If you never have, do so before you experiment with Chinese food in the home—to get the look of it, the taste of it, the feel of it. Much as you should visit France before cooking your first onion soup. These restaurants, I am told, are not as good as they were, nor as picturesque, because their patrons have not treated them kindly and the dyspeptic American habit of fast eating is a blight upon all fine cooking. Thick, ugly, conventional china has taken the place of colourful bowls and handleless cups, because with incredible dexterity the patrons would contrive to steal and take them home. Elaborate made-to-order dishes have given way before copper cauldrons of steaming chicken, pork, beef, bamboo shoots, water-chestnuts, vegetables, and shellfish, all of which thrown together in stew-like combinations can be served almost instantly to the impatient consumer.

Even so, I like Chinese restaurants, and I go once a month even with a Chinaman on the hearth. I like the comic-opera inconsistencies of the place. The gorgeous chandeliers, like bridal head-dresses; the chill teakwood-and-marble-topped tables, most unfriendly to soft leaning elbows; the wall panels of paradisiacal birds embroidered on satin; the cheap American teapots and cutlery; the sweet old waiters and the surly young ones. And the strange, strange people who eat there.

The restaurants are never full, nor are they ever empty. Chinese food for Occidentals has no ritual—it is something to be eaten at any hour of the day or night and never with indigestion. The technique of consumption

is amusingly the same. It smells so good, it looks so mysterious, that curiosity forces you to eat very fast at first, dipping into one dish, then into another. There is no struggling with bones, no process of cutting up, to halt you, and you munch on and on until suddenly your jaws are tired and you have an uncomfortable sense of repletion. You pause, and you see the same look of exhaustion on the faces of your guests. "I simply can't eat another mouthful!" But you do. A few sips of tea, and that overstuffed feeling disappears, and you find yourself nipping at this mushroom or that water-chestnut, at a nubbin of meat, or picking out all the stray almonds. If you are four at table, never order four of anything. The portions are most generous, and it is more fun to order three different things, with the tea, the bowls of rice, and perhaps some heated pineapple on the side. Salads and desserts as we know them don't exist for the Chinese, though on the menus you will find both American dishes and salads. But serve rice-cake wafers with afternoon tea or the glass of sherry, give the children some lychee nuts for their nursery supper, and try for your dessert large juicy pears, peeled whole, over which cubes of Canton ginger in syrup have been poured.

Though I go once a month to a Chinese restaurant, it is rarely to the same one. Recently, I asked Toon to recommend a new one and what I should order. As always, the embarrassed smile (Continued on page 98)

"Little Dresses"

A SCORE OF FROCKS,
A SCALE OF PRICES-

A. A black velvet frock, with bows in the subtlest of combinations—rose and geranium-red. From Rhoda Gowns
B. Monotone flower-patterned matelassé, cut simply, the better to show the fabric, makes this town frock. This is from Sada Sacks

C. Black crêpe up to the waist; bright red above, with wide, loose sleeves and lacing. From Saks-Fifth Avenue

D. The perennially chic shirt-waist dress, of orangey peau d'ange; Peck and Peck
E. Velveteen, love of the season, makes this dark green tailored frock trimmed with a dashing plaid taffeta bow; from Rose Amado

F. Like a small boy's is the white piqué collar on this black peau d'ange "Shirtmaker" frock; from Best

G. To make you pencil-slim, this wine-brown crêpe dress, sashed with green-and-russet velvet; Pauline Turner

H. To give you youthful dignity, this tailored frock of plum angora silk with a soft white scarf; The Tailored Woman

I. Silver paillettes on a simple black crêpe dress lend formality; Best

J. Dull gold crêpe is smartly accented by a black dicky and sash; Jay-Thorpe

K. A cutaway waistcoat of garnet corduroy, over a black wool skirt; Bendel

L. A black dress of Cherib Seraceta crêpe has a tricolour bow; Best

M. Brown leather buttons close this beige Chanel jersey frock. Also worn by the seated lady; Mrs. Franklin, Inc.

N. Excellent lines distinguish this simple black matelassé frock; Best

O. Sand coloured velveteen trims a flattering black crêpe dress from Sada Sacks

P. A tucked bosom, a brown scarf and belt on a green Seraceta crêpe dress obtainable from Bonwit Teller

Q. A lovely slate-blue crêpe frock is smocked and girded with a silk cord to match. From Bruck-Weiss

R. The forever chic black-and-white crêpe frock from Abercrombie and Fitch

S. Rose-red sequins glitter smartly on a black crêpe tunic dress; Milgrim

T. The contrasting scarf on this crêpe dress ties to flatter; The Tailored Woman







Persian lamb and long lines

VOGUE'S *finds of the fortnight*

SELECTED BECAUSE—of the smart, youthful lines of this coat (far left). Of Forstmann's monotone tweed—with Persian lamb, \$100; with muskrat, \$69.50. At Lord and Taylor

SELECTED BECAUSE—this type of coat (second) is a real investment. Of new diagonal wool with a draped Persian lamb collar; lined with satin and interlined. De Pinna has it; \$115

SELECTED BECAUSE—velveteen is so important—and is used for this formal day frock (first, opposite page); collar faced to contrast. Petites Modernes, Saks-Fifth Avenue; \$23

SELECTED BECAUSE—this dress (second) shows the new Russian influence. Of pure-dye silk antelope crêpe. Note the blouse, shirred all over, and the cords. Altman; \$40

SELECTED BECAUSE—this (third) is a perfect "background dress"—remove the collar and change the effect with clips or scarfs. Of Onondaga silk canton crêpe. Bonwit Teller; \$30

SELECTED BECAUSE—nothing is smarter than a tunic dress of sheer wool. This (far right) is dotted all over with jet beads and has a wide jet girdle. Best has this; \$50

BUY THEM IN NEW YORK OR OUT

On page 23 is a list of the shops everywhere in the country that have Vogue's Finds of the Fortnight. If none in your town is listed, write Vogue, 420 Lexington Avenue (please enclose a stamped envelope), and we will send the name of one near you



Four choices for your first afternoon frock

PRACTICAL DRESSMAKING

VOGUE has noted that history is behind every new silhouette; that your gown may be inspired by a mediaeval monk's robe, a Persian shah's tunic, or a Crusader's chain mail, or by such famous ladies as Empress Josephine or Charlotte Brontë. We have chosen the best influences and the best lines—ones that are wearable and will last—and worked them out so that when you cut and sew, your efforts will produce the best fashion points of the season. We have done all the worrying for you as to how you can achieve that soft neck-line, that high fitted waist-line, or that uneven hem-line. We have cut dozens of *toiles* and fitted them until they are perfect, and we have experimented with models in fabrics suited to them—all so that you can make highly fashioned couturier clothes.

- 326—A charming Empress Josephine costume for informal evenings. It is made of Openhym's metal-striped velvet. Designed for sizes 14 to 20
- 330—Flattering swirls of fur top this straight coat for town. Of Forstmann's diagonal wool. Designed for sizes 32 to 42
- 6814 is perfect to wear under your coat for lunch and bridge. It's "Easy-to-Make." Designed for sizes 14 to 42
- 328—The bell-shaped tunic has the flare of a Persian shah's coat. Of metal moire. Designed for sizes 32 to 40
- S-3755—Charlotte Brontë might have worn this. Of Brueck and Richards' metal taffeta. Designed for sizes 12 to 40
- S-3754 is reminiscent of a Crusader's metal tunic. This is made of Seraceta and silk jacquard satin from Duplan. Designed for sizes 14 to 40
- 6816 is a new "Easy-to-make" frock. Designed for sizes 14 to 42
- 329—A wrap of Lyons velvet from Shelton Looms. Designed for sizes 32 to 42
- S-3752—The monastic influence in a velvet frock. Designed for sizes 32 to 40





BACK VIEWS OF THESE MODELS WILL BE FOUND ON PAGE 92

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES GIVEN ON NEXT TO THE LAST PAGE.



Tips on the shop market

TRADITION has it that men are non-shoppers, and, once tradition sponsors an idea, it spreads like mad. Any wife will tell you that her husband is impossible in a shop; that he is a toy in the hands of a blond saleswoman, a jellyfish in the hands of a smooth clerk, and a total idiot at choosing any sort of gift. She will tell you that he buys the first thing that is shown him, that he has no colour sense, that God knows what he would look like if she didn't choose his clothes. She makes him bring home samples from his tailor, and she stews over them for days; and, if he expresses a preference for a certain piece, you may be sure it doesn't go with his eyes or his hair, that it won't wear at all, and that it is exactly like the suit that he bought when she was away and has never worn since. All because she considers shopping her prerogative! Even such examples of sartorial perfection as the famous Royal Bachelor do not convince her that a woman's touch wouldn't be better.

The truth is that men, when they see what they like, buy it without feeling that they are missing something better by not looking at everything else in the shop. They may take a sales-girl's word on lingerie or perfume and produce some atrocities in the way of gifts, but these are no worse than a good proportion of those that female relatives send them for Christmas. Any sales-girl will tell you that she would rather wait on ten men than one woman—not because they are easily satisfied, but because they never shop unless they want something and they recognize it when they see it.

I have no illusions that any men are going to read Shop-hound's ramblings; however, since the wives will do the shopping anyway, they might profit by a few thoroughly masculine addresses that I have collected.

- Uncle Sam, the umbrella man, (101 West Forty-Fifth Street) is a character, as well as an address. The present Sam

Simon is the son of the original Uncle Sam and carries on the family passion for canes and umbrellas; they seem to find some romance in those straight objects that escapes a practical female such as myself. For instance, the shop is full of sword-canes, although you can't imagine buying one except for the stage or a collection, but Uncle Sam has them, just in case. He likes canes better than umbrellas—probably because they have an air of swank about them and have little or no practical reason for existence. He will make up any fancy you (or your husband) may have, or improvise for you himself.

Before Repeal, he made every variety of trick cane that concealed a flask—these amused him a lot. Now his big moments come when some sailor wanders in with a shark's back-bone or some hunter brings him a trophy to incorporate in a cane. That's what it is to have a creative profession. And, of course, he always has Charlie Chaplin's famous canes to point to with pride; he makes them of Wanzee, which is like an exceedingly light bamboo—and Charlie orders about eighteen to break in each picture. To get down to every-day canes; he makes a good Malacca stick with a horn tip for about \$7 and a plain ebony evening cane with a crystal knob and gold band for about \$10. He'll do repairing, too, and he has the mannish, English type of umbrellas ready-made.

- Pipes are things that no woman should ever pick out for a man. I don't care how good a pipe is, unless a man has chosen it of his own free will, it will never draw or taste just right to him. However, if you want to prove how invaluable a woman's hand in the household is, take that favourite meerschaum that your husband cherished—but broke—and have it repaired at the Model Pipe Shop, 710 Seventh Avenue (between Forty-Seventh and Forty-Eighth Streets). This shop will fix old pipes without losing any of their flavour—even those long Oriental ones that are smoked with water, in case you have one

lurking on a shelf. Of course, all sorts of pipes are for sale: the corn-cobs (to be had for our thinnest coin) looked more than full value to me.

- Steffin, at 510 Madison Avenue, has some cuff-links made of bright coloured cords rolled round and round. Very simple, inexpensive (about fifty cents a pair), perfect for sports clothes, and something that your husband will never lose, probably, because they haven't any value. I only mention them because they looked bright and amusing—and practical. If your husband had them in various colours, it would add to your responsibilities to see that he wore the proper shade to go with tie and socks—and what woman doesn't enjoy this type of responsibility?

- If you take pride in the appearance of the masculine side of your family, you should have some of those new English glove stretchers at Hammacher Schlemmer's, so that his gloves won't look like wrinkled parchment after they have been washed. These stretchers suggest well-sculptured hands done in blond wood—very handsome. You might pass them off as modern works of art between washings. They separate in three pieces so that you can get them in the gloves, and they cost about \$7.50. You can buy some for yourself, too.

- It is a great relief to talk about men's things and ignore the feminine fashion vocabulary; just try describing dresses and hats for a (Continued on page 94)

- Day in and day out, Shop-hound is nosing about the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Address Vogue, 420 Lexington Avenue (enclose a stamped envelope)

"I just know her luncheon
will be a dream!"



WHOSE invitations command the most welcome response? The hostess with personality and charm—the hostess who has unerring tact in the choice of delectable foods for her table. And invariably she counts Pea Soup one of her most dependable selections.

For good Pea Soup delightfully combines delicacy of flavor with rich satisfaction to the appetite. You will find this exceptionally true of Campbell's Pea Soup. Not only is it made with dainty, sugar-sweet peas, but it is further enriched with the choicest creamery butter, which contributes so much to the soup's smooth substantiality and nourishing goodness.

Whether enjoyed as Pea Soup with water added, or as Cream of Pea with milk added, it never fails to intrigue the taste!

CAMPBELL'S
Pea Soup



21 kinds to choose from . . .

Asparagus	Mulligatawny
Bean	Mushroom (Cream of)
Beef	Mutton
Bouillon	Noodle with chicken
Celery	Ox Tail
Chicken	Pea
Chicken-Gumbo	Pepper Pot
Clam Chowder	Printanier
Consommé	Tomato
Julienne	Vegetable
Mock Turtle	Vegetable-Beef

LOOK FOR THE RED-AND-WHITE LABEL

Double rich! Double strength!

Campbell's Soups bring you condensed, concentrated goodness. You are buying double richness—double strength. So when you add an equal quantity of water in your kitchen, you obtain twice the quantity of soup at no extra cost.

Campbell's Soups are the finest soups you can buy.



"PERFUME IS TO THE SPIRIT WHAT MUSIC IS TO THE EAR"

G. Matchabelli.



Inspired by her lyric voice in the Columbia Picture "One Night of Love" I have created

"GRACE MOORE" *a melody in scent*

A single drop stirs the senses like a shower of golden notes from this songbird's throat.



In the regal Matchabelli crown bottle, from \$4.50. A limited number of test vials are reserved for our patrons at the better shops.

Prince Matchabelli

Selected shops throughout the country will show you the other aristocratic creations of Prince Matchabelli.



MARTINUS ANDERSEN

Here is the latest among Lucien Lelong's inspirations, a "Penthouse Package" that holds four of his most popular perfumes—"B," "C," "N," and "Whisper." Then, to make the whole thing complete, there is a smaller "Penthouse" with miniature flacons, ideal for travelling and for guest-room dressing-tables

ON HER DRESSING-TABLE

TO those who know and swear by his preparations (and the number steadily increases), the name of De Kama is synonymous with the theory of active hormones incorporated in beauty preparations. Here is a man, a scientist and possessed of a medical background, who has studied and worked and experimented over two decades on the practical application of the theory that glandular secretions are the true source of the youth and beauty of our skins. The preparations that are the result of his findings he creates himself in his own laboratories, and into them he puts active hormone extracts.

To the average woman in search of beauty, the scientific background of such preparations, though impressive, is still secondary. "What will they do for me?" she wants to know. The record of the De Kama preparations in this respect is outstanding. The creams that contain the active hormone extracts are expensive, because the ingredients and the processes for their manufacture are expensive. Yet, once having used them, women go on buying them. They send for them from far parts of the world. They proclaim their youthifying properties to all their friends, or else, if they are the type who hoard a valuable discovery, they keep their find closely to themselves. We

have seen skins grow visibly younger under the usage of these hormone preparations, and we consider that as satisfactory a proof of their worth as we can find. There is a complete series of the De Kama preparations built up around the hormone products, and you will find them all at Saks-Fifth Avenue and Bonwit Teller in New York, and in leading shops throughout the country.

- You know how it is about exercises. You realize that you need them. You swear you'll do them. And, yet, somehow, you don't find yourself getting up and at them. If you have something to exercise with, things get better, and an excellent mechanism for this particular purpose is that called the Stretch-A-Way. Not that its only virtue is that of strengthening your will-power. It also provides you with a set of stretching exercises that have a really remarkable way of reducing you without enlarging your muscles. Women who have used this device have found that they can actually lose as much as two inches from the waist or hips in the first week or ten days of stretching. The machine itself is a simple contraption of rubber and leather that takes up little space and doesn't cost very much money. It is attached simply by (Continued on page 88)

Guerlain presents a new trio of facial lotions, each one of which is destined to do fine things for your complexion. The astringent lotion has soothing, as well as astringent properties. The ether tonic lotion counteracts a shiny nose. The eau de campan is a very efficient and pleasant liquid cleanser



He rated their skin 10 years younger than their age

Dermatologist's examination proves Society Beauties' Skin flawless as they were ten years ago

SKIN YOUTH, dermatologists say, depends upon the activity of the skin's circulation and oil glands . . . its tone or elasticity.

From 16 to 20, they report, the skin is at the height of its loveliness. Then it is thin—smooth—transparent—line-free—radiantly fresh. Blemishes are unknown.

But its youth is quickly fleeting. Even before you are aware, your skin begins to fade—starved for the precious youth-giving oils once created by the active glands deep within it. Then it appears more and more rough—sallow—shrivelled—wrinkled.

If you prize the youth of your skin, you must arouse its languid circulation—replenish the lazy glands—give the skin youth-sustaining oils.

In Pond's fragrant Cold Cream there is a rare blend of specially processed oils. They are combined with such precise and knowing scientific skill that they quickly seep into the very depths of the skin. Their effect is instant! Their continuous use a tonic to the skin!

One Cream answers all Skin Needs

EVERY NIGHT . . . smooth Pond's Cold Cream over your face and neck. Pat it in briskly for just a moment. You will feel its gentle oils seeping into the pores—floating out and away the day's accumulation of make-up, dust, grime—dissolving incipient blackheads.

The rich oils in this cream do more than cleanse. When laughter lines, worry lines, crêpi-ness appear—when coarse pores and harsh tex-



Mrs. F. Grover Cleveland
"Mrs. Cleveland has a delicate skin. Texture fine and soft. No defects are patent. Her skin looks at least ten years younger than her age."—*Dermatologist's Report.*
Mrs. Cleveland says: "I wouldn't be without Pond's Cold Cream for a day."



Princess Xenia of Russia
"Princess Xenia has a perfect brunette complexion. Texture fine. No blemishes. A youthful freshness usual in the early twenties instead of thirties."—*Dermatologist's Report.* She says: "I've used Pond's Cold Cream six years."

ture threaten—these rare oils help to keep the skin young. You notice at once how smooth—soft—it becomes.

You'll be amazed to see how evenly powder and make-up go on. Delighted to find it still fresh after hours and hours.

This remarkable ability to cleanse deeply . . . to erase age signs . . . to flatter the skin to new smoothness . . . has been Pond's passport around the world. It is the cream of million-aires and of the millions.

Pond's also makes a cream that liquefies

instantly on the skin—Pond's Liquefying Cream. It contains the same specially processed oils as Pond's Cold Cream.

Send coupon for a 3 days' supply of Pond's Cold Cream and 3 other Pond's effective beauty aids.

POND'S EXTRACT COMPANY, Dept. K, 58 Hudson Street, New York City . . . I enclose 10¢ (to cover postage and packing) for 3 days' supply of Pond's Cold Cream with samples of 2 other Pond's Creams and special boxes of Pond's Face Powder. I prefer 3 different *Light* shades of powder ☐ I prefer 3 different *Dark* shades ☐

Name _____
Street _____
City _____ State _____

Copyright, 1934, Pond's Extract Company



Pond's Cold Cream cleanses. Corrects skin faults—prepares for powder. Used by 1 out of every 5 women who use cream. Pond's Liquefying Cream serves the same purposes. Quicker melting.

Look in your mirror. Test your skin on all these points . . . they denote Skin Age. Correct them with this Specially Processed Cream.

CORRECTS THESE SKIN FAULTS in 20's



FIGHTS OFF THESE AGE SIGNS after 30





ARTHUR O'NEILL

For immediate wear... A Bendel Original Design . . . The richness of Velvet, Fur and Metallic Cloth deftly combined with simple elegance... One of a large, new collection in our Ready-to-Wear Salon

HENRI BENDEL INC.

IMPORTERS AND DESIGNERS
OF
CLOTHES FOR WOMEN

Custom Made

Immediate Wear

10 West Fifty-Seventh Street, New York



If you want a lipstick that is good to use and smart to look at, consider the new ones of Yardley, pictured right. Smooth, enduring, and in beautiful shades, they are in platinum-toned cases that are very modern in feeling



MARTINUS ANDERSEN

The new Zibeline rouge and lipstick carry on the flair for chic that this name has established, by being done up in wooden cases with pink-gold tones that are a joy to behold. The paste rouge has a new type of cream base

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 86)

strapping it beneath a door or around a radiator leg or screwing it into the floor. You sit on the floor, put your feet in the stirrups, and off you go! Explicit directions for the exercises that will reduce the waist-line, the hips, the thighs, or any other part of your anatomy that should be smaller than it is are given in a little pamphlet, in which there is also to be found directions for determining what your proportions should be if your figger were perfect, thus giving you an inspired goal to work towards. You can find the Stretch-A-Way in most of the better department shops.

- Here is a new powder theory and a new powder set-up—a brain-child of Chryson, who has created handsome powder ensembles before. The theory behind this one is that no two women in the world can use precisely the same shade of powder, and that you need a different shade yourself practically every time you change your dress. The result is a "powder and base blending ensemble," which is a large and handsome make-up box containing eight different shades of powder—four large boxes of neutral basic tones and four smaller boxes of extreme shades. Then, there are three empty boxes in which you put the combination you concoct for day, evening, and outdoors, and a box equipped with a blender to do a really smooth job of blending the shades. Next, you must have a powder base that complements your powder; so in the ensemble, there are materials and jars for mixing and colouring the powder base; and you can scent it with your favourite perfume.

Of course, it's all great fun, and you get some spectacularly becoming shades out of it. Also, it is guaranteed to keep

any guest happy for hours at a time, and the whole business is so good-looking that it is a joy to have around. If you don't want to go in for the ensemble in a big way, there is a Junior version, which contains four shades of powder and is also very handsome and efficient. The Chryson products can be ordered direct from the New York office, on Madison Avenue.

- Once you've acquired the atomizer habit, you'll never use perfume any other way. "Evening in Paris" has a new atomizer stunt—a flat new bottle in the familiar midnight-blue (slim enough to carry in your purse, if you want to), which is packaged with a separate atomizer top that you can use when you have the perfume on your dressing-table. Whatever its version, "Evening in Paris" always has that pleasant, fruity fragrance that makes it so generally popular. Bourjois, who makes "Evening in Paris," also has a new square box for the Fiancée powder. You have probably known this powder ever since your childhood, and it is nice to encounter it in its bright new modern box. "Ochre chair" is a particularly good shade—a rosy-beige without a hint of yellow in it.

- At this time of year, this department is frequently asked by those who have lingered late in the country, where they can go to get renewed doses of tan. Margaret Deuster has ultra-violet ray lamps in her salon in East Fifty-Fifth Street, and you can lie and renew your brown. Don't forget to use oil or cream for the first few sieges. And if you want to do a little reducing or building up on the side, this is a good place to be, for Miss Deuster has a miraculous faculty of getting pounds off you painlessly.

HOUBIGANT
ROUGE COMPACT—
—a world favorite;
\$1.10.

HOUBIGANT
TRIPLE VANITY—
rare wood effect . . \$5.

HOUBIGANT POW-
DER COMPACT—
with compressed Dull
Finish Face Powder;
\$1.10.

HOUBIGANT
QUADRUPLE VANI-
TY—the ultimate in
evening accessories,
complete—even to that
fourth need, a comb!
\$5.

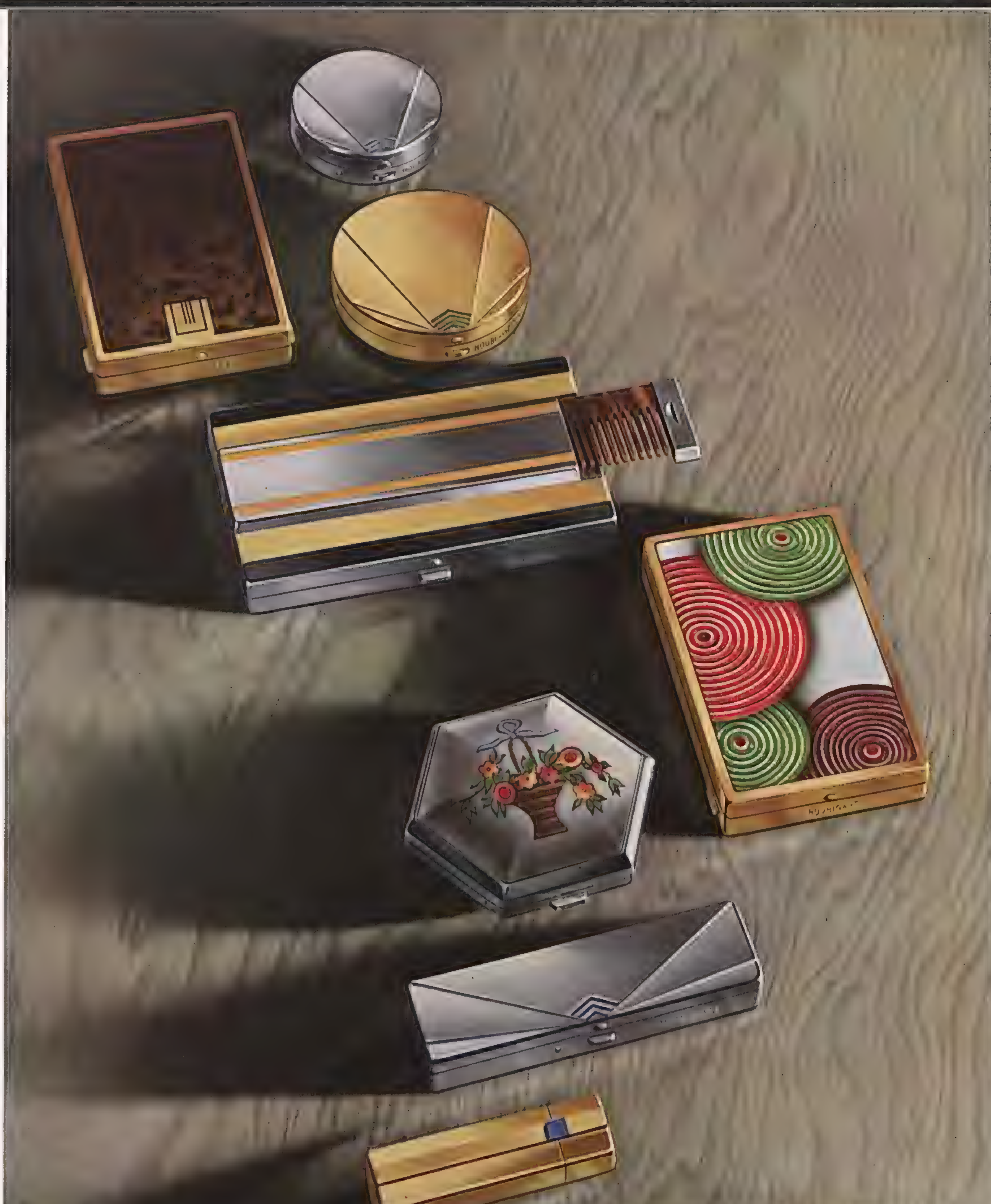
HOUBIGANT
"COUNTRY CLUB"
Triple Compact—
colorful, smartly mod-
ern; and the lipstick
"pops up" handily.
\$3.75.

HOUBIGANT
"FLOWER BASKET"
Double Compact—
newest version of the
famous \$2.50 Houbi-
gant double—now at
\$1.75.

HOUBIGANT MAS-
CARA—with patented
brush-holder. The mas-
cara, famous for quali-
ty, never smarts nor
smudges! . . . \$1.50.

HOUBIGANT LIP-
STICK TENACE—no
greasy shine; long-last-
ing; intensifies your
natural color. Four
splendid shades. \$1.10.

Powder and Rouge Re-
fills available for all
compacts at 55c each.



Purse requisites by HOUBIGANT

PRE-REQUISITES
FOR FEMININE
LOVELINESS.

A compact is only as good as its contents! These Houbigant purse requisites are primarily *beauty requisites* . . . not merely pretty cases. Each offers Houbigant make-up essentials in a form that you can carry conveniently—and proudly!



Your individual needs, taste and budget will be luxuriously satisfied by these Houbigant purse requisites at better department and drug stores. Ask to see them . . . and do your Christmas buying while assortments are complete!

Featuring Houbigant
Dull Finish Powder
in compressed form.



SELBY SHOES
in *AUTUMN HUES*
of *EVANS KID*

This fall the world of fashion is aglow with exciting new colors—cypress green, copper and dead-leaf browns. With these luscious shades in coats, suits, dresses and hats, Selby Shoes take their confident place. Every new note in line and color has been taken into account by Selby designers in creating the fall groups of Arch Preserver—Tru-poise—and Styl-eez Shoes.

● *THE VESPRA* (in *EVANS BLUE KID*) . . . an unusual front strap, has a unique design of small cutouts in groups, grey patent lacing and stitching provide a contrasting touch. This is a Tru-poise Shoe created by Selby with a patented "cradle heel" which gives added grace and poise even in the higher heeled models.

● *THE BELLE* (in *EVANS BROWN KID*) . . . Here is a smart tongue pump of the low heel type. Contrasting piping and an intriguing buckle ornament complete the details. A Styl-eez Shoe by Selby having a special "moulded innersole" to prevent rotation of the ankle.

● *THE NELDA* (in *EVANS BLACK "RUBY" KID*) . . . a comfortable walking oxford, clearly an "out doorish" shoe. A touch of lightness and delicacy are provided by pin-point perforations, closely spaced stitching and grey patent leather piping. A shoe from the famous Arch Preserver group.

An important thing about these shoes is the Evans Kid Leather of which they are fashioned. This superior tannage of choice Kidskins adds a distinguished, thoroughbred appearance. Shoes of Evans Kid Leather are soft and pleasing to the foot—and retain their smooth, lustrous surface an incredible length of time . . . John R. Evans & Company, Camden, N.J.

Evans Kid Leathers

DECORATOR'S LOG

• Hunting in October often happens in town, as well as in the country, and instinct leads straight to Alfred Orlik's shop and his collection of exquisite porcelain dogs and English glass pictures. When these are supplemented by a set of porcelain figurines of the entire Spanish Riding School in Vienna, also found in this shop, the illusion is quite complete. The dogs, each one of which might be your own Fritz or Osbert, are beautifully modelled and of the softest white glaze. They range in size from three to six inches, and in variety from dachshund to wire-haired. For a country week-end present, they are a refreshing change from the usual cakes or best sellers. The glass pictures in pairs follow hunting subjects, too, and are soft in colour. They have old maple frames and again suggest themselves as presents from sporting week-enders. The Riding School figurines are even grander than this—examples of spirited horsemanship in white, with touches of gilt and colour in the riders' costumes. Six of these on a country mantelpiece would often be borrowed for the dining-table, and a lively decoration they would be, too.

• Following these, the scent leads up six storeys to Elinor Merrell's shop, where, in a vast collection of old chintzes, eighteen different versions of the chase are to be found on as many lots of old *toiles de Jouy*. They are mostly in mauve and white or red and white. These show, in diverting detail, all the variations of boar, rabbit, and fox-hunting and are to be considered for curtains for an entire room. Miss Merrell's is probably the largest collection of old chintzes and *toiles* to be seen, and if you can be single-minded enough to keep to the hunting-subject, you will find there, too, an amazing pair of wax landscapes in deep rosewood frames, with perfectly modelled trees, riders, and hounds with each delicate tail intact.

• Hunting in auction rooms is fun, too, but it takes more time. Here you must inspect your covert three days in advance of the sale and rather carefully anticipate your skill. Silo's Galleries are among the best preserves, and, oddly enough (although no two things ever come up twice), any sale is strangely like its predecessor. You will probably find, in the whole fairly staggering collection, such things as these: a small Regency *chaise longue* in rosewood, poor as to covering, but ready to be turned into a distinguished piece with three yards of new fabric; a Regency secretary bookcase, small in scale and simple in design; very good old Sheffield coasters and Waterford jugs; or a complete service of eighteenth-century table silver, simple in design and with finely engraved borders.

• Rena Rosenthal, pioneering as ever, has, by an adroit move to the corner shop in her present building, apparently tripled her space and stock—probably in celebration of the arrival of a great quantity of Whitefriars glass, one of England's latest and loveliest products. Her new shop is a perfect setting for the milky irregularities and simple shapes of this glass, and there are almost unlimited sizes of the

tumbler-shaped vases, bowls, finger-bowls, and plates. Decanters, too. From England, also, are pairs of cream coloured Worcester figurines, designed by Ethelwyn Baker, modern in modelling, Regency and 1870 in costume. Miss Baker shows a sly sense of humour in the Regency pair—The Harpist and The Lutist being very Conversation Piece in period—and in the basqued Singer and choked Flutist of 1870. Then, there are more vases: precise, classic-modern shapes in dull brown faience with a smooth texture like Wedgwood basalt; and others a little more crude in shape, of glazed grey-pink pottery.

• Those ingenious *bon voyage* presents of perfect edibles that come from Alice Marks and are so often arranged on a *hors-d'œuvres* tray worth carrying to Europe and back, are not the only things that come from this shop. Each season (and mid-season), some new ingenuity is produced, usually from England. This year, it's a tiered table such as you've not met before. Solidly made and lightly inlaid at the edges, it has two tiers that lower and raise respectively, until they meet to form a square of just the right height for tea, cocktails, or bridge. The idea is perfect, and the sight of the canapés rising to meet the Martinis ought to enliven many a late afternoon. Beside doing all this, it all but perambulates by itself on small, well-mechanized rubber wheels, so that the effort involved in moving it around a large room is practically nothing.

• One of the best results of the Victorian Invasion was the rebirth of the Venetian blind. No one knows how we lived without it. No modern room can do without its horizontal effectiveness, and many an old room had found its old-fashioned virtues efficient and practical. Now even blind-trouble has been eliminated. A new one called the "American Automatic" does everything it should, with no effort at all. No longer must you twist cords about a peg to make it stay at a certain height. A slight tug at the cord stops its flight just where you want it, and a tilting device regulates the angle of the slats to any degree of light and ventilation. Better see your decorator about this before you try to adjust the blinds from your late flat to your present one. There are thirteen stock colours, which should satisfy any one, but special colours cost very little more.

• Behind the bow windows of Macy's Corner Shop, there are always a number of things which are unbelievable buys. Old furniture never loses its price apparently, until it reaches the Corner Shop, where things move so rapidly that yesterday's Sheraton gives way to to-day's Regency before you can decide, so have a fairly open, as well as a quick mind. A recent tour disclosed treasures such as these at prices that it is unfair to quote: four Sheraton brown and gilt side chairs with light caned seats; six English lacquered chairs with chinoiserie in gilt; and a lacquered work-box, Victorian of course, on an unusual quadruped sort of stand. But it's a case of "think fast, Captain"—always!

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LONDON TAILORED—READY TO WEAR

*coat and skirt in broken checks and soft textured**tweeds woven for us alone. Sizes 34 to 38. \$125*

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TO PRESERVE THEIR INDIVIDUALITY

**CHRISTMAS CARDS
BY CHRYSON**

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Chryson designs are never bandied about for all to see... Audaciously modern... smartly flip... or classic in their development of ancient art forms... your Christmas message is reserved for you and your friends alone. Christmas cards are meaningless unless expressive of the sender. Chryson cards are as intimately yours as a hastily penned note.

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It is impossible to buy Chryson cards in even the nicest shops. They are shown by appointment only and at your convenience. If you wish your Christmas cards to be smart and individual, write to the Chryson Studio in Hollywood for the name of the representative in your community.

CHRYSON'S
CHRISTMAS CARDS...STATIONERY
HOLLYWOOD • CALIFORNIA

ACCOMPANIMENTS

(CONTINUED FROM PAGE 59)

crystal clasp where they shine through, set off by the black suède behind them. Jay-Thorpé has one of these.

The Koret brown suède bag from Altman shown on page 59 is another version of the hold-everything bag. It has a section for your powder, lipstick, rouge, and handkerchief, so that they don't get lost in the depth of its folds. And the shiny black calfskin bag at the lower left on page 58, with a calfskin envelope of cigarettes on the outside, is another capacious example from Jay-Thorpé. (The low-heeled walking Oxfords, a little above this bag, are of suède and calf, from Frank Brothers.) Large, too, is the velvet-and-suède bag from Bergdorf Goodman, shown at the top of the same page. There are a few portfolio bags that open up like writing-pads and are very good-looking, but not for the woman who is only happy when she has her hand-bag bulging. There are so many smart bags that will hold everything that the neat flat ones haven't a chance. The newest de Ravenel envelope bags fasten in back, leaving the front entirely plain.

Evening bags can be large or small, if the fabric is rich and the design good. Look, for instance, at the "Paola" evening bag, striped diagonally in black and gold and trimmed with metal, from Saks-Fifth Avenue, illustrated on the top of page 59. Milgrim makes bags of sequins to match your sequin jacket, and Saks-Fifth Avenue will make them up to match anything, at not too prohibitive a price. Tailored flat envelope bags in gold kid or lamé to go with your evening slippers cost about \$15. Sequins and paillettes are particularly good this year, as they are made in a more subdued variety and aren't so blindingly brilliant. Schiaparelli does a square box evening bag of sequins that couldn't be smarter, and word comes from Paris that one of the most stunning bags seen in the evening was a square one of silver paillettes with purple satin sides, to match the lady's purple Lanvin gown. Dupuy shows a small book-shaped bag of silver lamé with a metal flap covering the entire front. The ubiquitous feather is also seen on bags—ostrich feathers pasted flat with ostrich fringe edging three sides, for example.

• **SCARFS:** Scarfs twist in new ways and are worn with all types of daytime clothes. Jay-Thorpé and Lord and Taylor have large taffeta squares, which you roll around your neck—their stripes and dots are made to enhance plain woollen dresses. Bonwit Teller favours taffeta, such as the long bright coloured scarf with metal threads shown on page 58. Velvet, however, is the big scarf fabric. At Bergdorf Goodman's, there are velvet squares and triangles in bright reds, greens, and off-whites, and the way to wear them is knotted on one shoulder and worn like a lei. Velvet also wraps around the neck in plaids, dots, stripes, and crinkles (the black-and-white coindotted velvet scarf on page 59, from Saks-Fifth Avenue, should convince you of their smartness). McCutcheon's checked velveteen scarfs have berets and gloves to match in good greens and reds.

Best's Accessory Shop has a perfect sports scarf of original Chanel jersey that you wear like a bib, hooking it at the back of the neck—one of those scarfs that look absolutely right with tweeds. The mossy-green woollen scarf with fringed ends, at the same shop, has gloves to match, and the combination is pretty diverting. Also, look at Best's silk Indian print square scarfs in superb colours—particularly good for autumn. Abercrombie and Fitch have large wool gauze squares in bright colours that are warm and light as feathers—and now that feathers have cropped up again, you may note that there are scarfs and capes for evening made of heron feathers.

• **FURS:** Furs are the most glorified form of scarfs—nothing could be more luxurious than the six-skin Russian sable scarf on page 59, from Stein and Son—large enough to enter the cape class. Jaeckel puts eight sable skins together in one scarf, and you can envelop yourself in it and feel securely elegant—day or evening. Gunther uses white fox magnificently, keeping it flat and supple and making tiered capes that can be worn over furless evening coats. Tailored fur gilets that button up the front are smart and new—very new. Yvonne Carette shows them with her suits; one very dashing leopard one is particularly effective with the leopard repeated on the woollen cape that is worn over it.

• **JEWELS:** As to jewellery—size is still essential in bracelets, clips, and pins. At Bergdorf Goodman, you will find huge bracelets of gold, six inches wide, that you wear on both wrists. Maggy Rouff's enormous clips also come in pairs—one emerald and one garnet. You will see, also, a lot of beautiful wide rhinestone bracelets that have no earmarks of being "costume jewellery." There are circular earrings in rhinestones that you wear very flatly, half hidden by your hair, and earrings and hair ornaments of gold in a small shower of stars. Don't be afraid to let your earrings spread over your cheeks. Arrow clip earrings and pins in rhinestones are new at Saks-Fifth Avenue, and there is a huge rhinestone safety-pin that will convince you that scarf-pins are essential—if they are lavish enough.

Crystal is still big news in jewellery. Bonwit Teller combines it with gold in enormous clips and in a necklace of round crystal balls on gold. Seaman Schepps, who has done wonders with crystal, is now turning his attention to crystal watches for both men and women. His jewels designed to wear with tweeds this year are made of massive chunks of hand-cut topaz, bits of oxidized coral, lapis, turquoise, or reconstructed emerald. He still makes his evening jewels of crystal set with precious stones.

Jewelled flowers are new and beautiful. Lelong showed a half-necklace of rhinestone daisies that fastened on each side of the neck-line. Clips and pins of flower inspiration are seen everywhere. T. Azeez has some enchanting ones in precious, as well as semiprecious stones; a fantastically realistic wild rose, for example, with pink pearl petals. (Continued on page 92)

POWDER PUFF, PRAY DO YOU KNOW
WHY MY NOSE IS SHINY, SO?



Yes my dear;
your powder makes it shine

CHANGE TO PRIMROSE HOUSE
CHIFFON: IT CONTAINS NO SHINY
SUBSTANCE TO CATCH THE LIGHT

It plays such an important part in the lure of
a woman's face — that little nose which can
betray her more quickly than any other feature
of her face.

She'll spend an hour before her boudoir mirror,
yet before the evening is over she'll have
dipped into her powder half a dozen times to
be sure her nose is dull.

It isn't that she suspects her powder is at fault,

but merely that it's necessary to use it quite
often.

Truth is, my dear, so many powders fail to
take off the shine—they actually sprinkle your
nose with millions of tiny, shiny mirrors.

At last, a powder that can not shine!
Most face powders do not perform the duty
to which you set them because they contain a
substance whose tiny facets catch the light and
shine like a beacon on your nose.

That's why so many faces, no matter how
meticulously powdered, shine so radiantly in
the light of day.

But Primrose House Chiffon *contains none of
this substance.* The shine has been cunningly
removed by a special process.

And another exclusive process makes this
divine powder cling fast to one's face all day.

That's why so many women swear by Primrose
House Chiffon Powder. They just know it's
shine-proof.

If you want to show a nice dull finished nose
to the world, get a box today.

Eight lovely shades. Priced at \$1 and \$3 a
box. Primrose House, 595 Fifth Avenue,
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Primrose House



FROZEN POSSESSIONS



● *Appraised at thousands, yet the pride its lovely owner takes in its possession can neither be weighed by karats nor measured by intrinsic worth . . . the joy of its beauty is a vibrant, living joy that ever becomes more warmly personal.*

● *And so with Parfum Crêpe de Chine—this scent by MilLOT soon becomes a most prized possession, giving a pleasure in ownership that is a personal delight—emotional, if you will—having no connection at all with its quite obvious value.*

● *Deluxe bottle, as illustrated, ranges in price from \$10 to \$30 according to size. Others from \$1.25 to \$6. This same scent is now also available at better stores in face powder, dusting powder, talcum powder and eau de toilette.*

Crêpe de Chine
PARFUM by MILLOT · PARIS

DESIGNS FOR PRACTICAL DRESSMAKING

A Persian shah's tunic, a mediaeval monk's robes—these are the historical influences behind the new silhouettes sketched below and shown in greater detail on pages 82 and 83. They are designed for: 328 and S-3752 in sizes 32 to 40; 330 in 32 to 42; 326 in 14 to 20; 6814 in 14 to 42



Directly above, you see other views of the models shown on page 83. Inspired by history, they embody the best fashion points of the new season. These models are designed for: S-3755 in sizes 12 to 40; S-3754 in sizes 14 to 40; 6816 in sizes 14 to 42; and 329 in sizes 32 to 42

ACCOMPANIMENTS

(CONTINUED FROM PAGE 90)

Chanel's multicoloured jewellery set in gold is excellent with day clothes. Saks-Fifth Avenue and Best have a large selection of clips and bracelets of this type. The snail-shaped rhinestones on page 57 from Bonwit Teller are made in a set of necklace, bracelet, hairpins, and earrings—very charming for evening. The double clip shown on page 59, from Saks-Fifth Avenue, is a marvellous innovation for your evening cape. It holds it together and looks pretty effective at the same moment. It is of square rhinestones.

● **GADGETS:** The newest shape in compacts is rectangular. The one from Jay-Thorp sketched at the lower right on page 59 is an example. There are a lot of these made of a new imported silver metal with coloured stones set in it; you can see them at Saks-Fifth Avenue, Jay-Thorp, and Bergdorf Goodman. An extremely chic compact is the octagonal one, from Jay-Thorp, sketched at the top of page 58. It is in two tones of metal and has a tailored metal clip-clasp. Paul Flato has a

very smart square compact with a jewelled clip that pulls out as a lipstick (shown on page 58), which would be a divine luxury to own. The jewels are real, and the case is gold.

Large cigarette-cases have great style. Cartier makes one of metal finished to look like *cochenille* wood that has a lighter at one end; it weighs practically nothing, carries fifteen cigarettes, and is perfect to carry with sports clothes. We show it on page 57. Best has a silver or gold case with rhinestones that is alluringly expensive; and there is a compact to match.

Other chic new gadgets are black satin gloves, which look very sleek and sinister at Milgrim; a pearl cigarette-case and compact at Saks-Fifth Avenue, done entirely in little seed-pearls; twin fur bracelets for young things to wear with their bouffant taffeta dresses; at Franklin Simon; feathered hair ornaments at Best; mirror cigarette-cases and compacts at all the shops; and a smart case, with the key to your car and a place for your licence, from Cartier (shown on page 57).

TO OUR CONTRIBUTORS

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Firelight and Moonlight



COCA-COLA CO., ATLANTA, GA.

Drink
Coca-Cola
 Delicious and Refreshing

Liked so much;
 so easily served

The glow of an outdoor fireplace is just another setting where the sparkling refreshment of ice-cold Coca-Cola is welcome. Its tingling good taste is a delightful contrast to a savory grill right off the fire. The touch that makes it perfect is to serve it pre-cooled,—thoroughly chilled before the bottles are opened. Put ice cubes in the glasses, too, if you like.



YOU BUDGET YOUR BEAUTY

When You Budget Your Feet



Illustrated, *The PINECREST*, W-151

No woman can smile her loveliest when her feet feel like frowning! You can't feel or appear at your best in shoes made to fit a price, instead of fitting and flattering your feet! . . . So Florsheim refuses to skimp on fine materials and craftsmanship to please your purse but penalize your charm. . . . The Florsheim Feature Arch, for instance, combines comfort beyond compare with priceless grace. The only Two-Piece Interlocking Arch Support in the world, it is only one of the features that show that Florsheim is even fussier than you are, or as fussy as you ought to be, about your feet!

FLORSHEIM

SHOES FOR WOMEN

An End of Foot Troubles—No End of Shoe Styles

\$8.75 to \$10.50 and up

THE FLORSHEIM SHOE COMPANY • Manufacturers • CHICAGO

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 84)

while and see how few synonyms there are for "silhouette," "line," "smart"! Every one in the world knows the general outline of ties and socks and shirts, and they haven't changed very much in years—and probably won't. Definite information about the best places to buy them is as far in men's fashion reporting as I need go. Dudley Eldridge (5 East Fifty-Second Street), for example, imports Spitalfields ties and Allen Solly's good lisle and wool socks. In case you don't know about Spitalfields, it is a community in England in which there are a few families who pride themselves on the silks that they weave. The designs are handed down from father to son, and, fortunately, they were good to begin with. The ties made from these silks wear in the same everlasting fashion and cost around \$4. Mr. Eldridge has pieces of silk in his shop from which he will cut a very special Ascot tie for your (or any one's else) wedding, for about \$7. The Allen Solly socks are the only long-wearing lisle ones I know about. Lots of men prefer lisle to anything else, because it is so easy on their feet; but they don't get anywhere with their preference, because their wives don't like to darn. These socks have a certain immunity to holes which should recommend them to wife, as well as husband. The woolen socks aren't too heavy and are made of such soft wool that they don't get that board-like feeling after a few washings. In wool or lisle, the socks cost about \$3.50 a pair.

- Altman has a glorified pigskin portfolio that has a slide closing on three sides, so that a man can open it out flat on his bed to pack. It has a stiff piece in the middle to hold his suit in place and in press, two hangers, a shirt-board, and it will hold enough for overnight, all very flatly and conveniently. This costs about \$30.

- Gifts in the luxury class—for either man or woman—are the leather portfolios and book-covers that Black, Starr and Frost-Gorham have. No, they aren't those Italian embossed leather ones that every other merchant on the Ponte Vecchio tries to sell you. They are very superior affairs of the finest leather (I particularly liked the rich dark red) with hand-done designs accurately taken from historic book-bindings in the British Museum, or any place where there are such things. The combination of good design and good leather has an impressive old-world flavour that would enrich any library table. Either a portfolio or telephone cover costs from about \$35, engagement books from about \$16, and book-covers cost as low as from about \$15—all with moiré linings.

- Now, back to the ladies, with a story about a woman who devotes her energy and talent to the building of blouses—an article of apparel that has had some sort of termite undermining it for years and needed a lot of good foundation work. Madame Victorine Bourie, at 485 Madison Avenue, is glorifying blouses to the point where the skirt doesn't seem to count at all—it becomes just a tube to cover your legs. She has all of forty models, some original and others adaptations from the French, and you can have them

duplicated in any colour or any fabric, custom-made from stem to stern, at prices beginning at less than \$10 and going up to \$100. She has called on such fabric craftsmen as Bianchini, Chanel, and Rodier to inspire her with their best efforts. She has used Bianchini's white-and-gold lamé, for example, in a dinner-shirt with enormous shirred sleeves, narrow Chinese collar-band, and filigree buttons down the front, so close together that you couldn't put a pin between them. This is made by hand for you for about \$80. Copied in less expensive imported lamé, you can have this flattering affair for from \$35 to \$40. Incidentally, a blouse like this is about nine-tenths of a dress—all you need to complete the costume is the straightest slit skirt. A Rodier shirt of plaid cotton tweed for country wear couldn't be better and costs only about \$9.50. Velveteen is the big news in blouses, sports or town, and taffeta makes the front page, too. Bourie uses both of these fabrics in plaids and stripes, as well as in plain colours. The greatest compliment that I can pay her blouses is that they stay tucked in your skirt and fit around the waist-line without making you look as if you were concealing a bath-towel.

- Another new address which you should write on the wall is that of Anne Wright, 12 East Forty-Eighth Street. She has been known as a private consultant on clothes for years and has helped many a mother and debutante daughter to get the right effect with the least effort. Word has spread from one person to another as to how good she is at her particular job—until a path has been worn to her door and she has been crowded out of her own home by increase of business. Now, she has taken a studio where she will have the very best of ready-made clothes for your selection, and her own fitters will alter them for you. Or she will make them to special order with as many changes and fittings as you desire. Her personal contact with her customers makes it possible to get the type of clothes they want, which is the real reason for her success. The models that I saw were particularly well chosen. There was one two-piece black Shetland wool suit that ought to give you a lot of well-dressed confidence. The woollen was nubby and rugged-looking, but really as soft and light as—I can't think of anything but a feather. The hip-length jacket buttoned straight up the front, and the slim skirt had an attached tomato-red crêpe blouse. This was made to order for about \$160. Her evening dresses look just as glamorous on the hangers as fashion drawings, and she has taken the news seriously that rich fabrics and romantic lines should be seen together after dark. There is a full-skirted dress of white moiré brocaded with satin flowers that will make you feel the living spirit of a Strauss waltz; it costs about \$65. If you can wear model sizes, you can walk out of Miss Wright's studio, feeling well dressed—for as little as \$30.

- Being kind to dumb animals and children arouses universal commendation, but how about a little unstinted praise for (Continued on page 96)



COMTESSE DU BARRY, reigning beauty of the 18th Century, had a skin that all history extols. After twenty, she seemed not to age a day. To this ageless loveliness, Richard Hudnut dedicates his Du Barry Beauty Preparations.

Beauty Find
FOR "THE NEW ELEGANCE"
THE
DU BARRY HAND PRINCIPLE



Du BARRY
Beauty Preparations



Like a radiant crusade . . . fashionable faces are turning to the Du Barry Beauty Preparations of Richard Hudnut. At all truly fine shops, one hears the modern *élégante* consulting . . . eagerly assembling her small but precious group of Du Barry creams and lotions, a new ensemble of Du Barry make-up.

Then comes the magic of their use! With unbelievable simplicity, the Du Barry Hand Principle translates salon science to a pleasant ritual of home grooming. The gentle cushions of one's own hands and these pure preparations are a treasury of skin loveliness. One treatment picks you up. A few minutes daily and a new sense of exquisite youth is yours. A beautiful skin is neither extravagant nor difficult with the Du Barry Hand Principle treatments.

Richard Hudnut

DRY SKIN TREATMENT		OILY SKIN TREATMENT	
Du Barry Special Cleansing Cream	1.00, 1.50, 2.50, 4.50	Du Barry Special Cleansing Cream	1.00, 1.50, 2.50, 4.50
Du Barry Skin Tonic and Freshener . .	1.00, 1.75, 3.50	Du Barry Skin Tonic and Freshener . .	1.00, 1.75, 3.50
Du Barry Special Skin Food	1.50, 2.50, 4.50	Du Barry Tissue Cream	1.50, 2.50
Du Barry Muscle Oil	1.00, 1.50, 2.50	Du Barry Muscle Oil	1.00, 1.50, 2.50
		Du Barry Special Astringent	1.50, 2.50

BEAUTIFUL FIRST NIGHTER! BEFORE THE SOCIAL CURTAIN RISES, RELAX AND INVITE
BEAUTY IN THE RICHARD HUDNUT SHOP AND SALON, 693 FIFTH AVENUE, NEW YORK CITY
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THE FOUNDATION FOR SMARTNESS *in Your Fall Costumes*



• There is sheer magic in the way this marvelous new FLEXEES foundation achieves the essentials of the fall silhouette . . . the flat diaphragm and derrière, the long unbroken but slightly curved line of the hips, and the high, firm, rounded poitrine. Double panels of Lastex reinforce the sides and back, smoothing away rebellious rolls and bulges, and providing firm support where needed. An ideal combination for the Average or Fashionable Full figure, with the added advantage of Twin-Control. Model sketched, \$15. Other FLEXEES, \$5 to \$25. At leading department stores and specialty shops.

FLEXEES
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THE WORLD'S LOVELIEST FOUNDATIONS
ARTISTIC FOUNDATIONS INC., NEW YORK

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 94)

people who concentrate on making older women look younger, fat women look thinner, and large feet look smaller? These little services to humanity may have a commercial inspiration, but they are no less commendable. Shoecraft is outstanding at this helpful business, as this shop forges ahead, year after year, designing shoes that are so perfect in their proportions that they take away that awkward look about outsized pedal extremities. Shoecraft carries ready-to-wear shoes in sizes eight to twelve and is launching a new group this season. It is called "Juno," and the shoes are built on classic and simple lines, but with a definitely youthful look. The black suede pumps are balanced by an insert of grosgrain ribbon at the in-step and trimmed with a bow; at about \$12.50. There are high heels—one might as well be blatant about tallness, and the fact can't be ignored that high heels certainly make your feet look smaller. An evening pump, at this shop, is a series of satin straps with tiny bands of silver, which does wonders in camouflage—perfect for giving first-party confidence to the overgrown girl whose family has always accused her of falling over her feet (about \$18).

• The Grande Maison de Blanc, of New York, is now grandly housed at 746 Fifth Avenue, near Fifty-Seventh Street. The Grande Maison is giving up the dress department and substituting a lavish negligé and hostess gown department. When I was a child, I wanted to own a candy shop; now I would like to have my fill of long, trailing house gowns—and there are plenty at this shop which I should like to lay my hands on. There is one of uncut velvet with those flowing sleeves that hit you at about the knees. These are bordered with natural coloured nutria, and the gown itself is as simple and clinging as possible (it costs about \$70). Or, if you prefer, you can have a boudoir set consisting of a satin robe with padded embroidery, a nightgown of the same satin (very elaborate, with hand-run Alençon lace), and a bed-jacket that matches the robe. The three pieces cost about \$85. You can even have mules to go with them, for this shop makes a point of having mules to match the robes and negligés. Hostess gowns here are done with a lot of understanding as to what really makes a woman look charming in her own home: a lime coloured lace one, for example, worn over a silk slip and girdled with cherry-red velvet, couldn't be more attractive. This costs about \$55.

• My blessing flows because of the new Shuglovs made with shoemaker details, of rubber that looks like leather. They are to old-fashioned galoshes as a bird of paradise is to a sparrow. Their clinging neatness and slim lines are made for the smart woman who refuses to have her activities hampered by town torrents. They show a marvelous evolution from the floppy canvas galoshes of the collegiate of a few years ago; just another example of the way civilization is creeping into this country. Best has them for around \$3.50, of pebble-grain calf, kid, and other such manifestations of leather—all in the best Goodrich Rubber.

• Jean King has been careful not to overdecorate her new shop at 640 Madison Avenue, so that her clients can concentrate on hats. No decorating efforts could be as diverting as her hats, I might add. One hat on a stand, when I went in recently, was made of black felt, with a widish brim in front, a narrow one in back, a square crown, a tremendous green feather, and a smaller black one rising in the air. This cost about \$20. A bell-hop inspiration of brown velours had no brim, but a high flat crown across which a feather lay peacefully. This one was priced around \$15. There is something generally gay about Jean King's hats.

• It's nice to find quiet craftsmanship going on in this big commercial city—right under our noses, too, at 43 East Sixtieth Street. There, the New York Society of Craftsmen encourages masters of various crafts to forge ahead with their work, despite the general indifference of the world at large. For instance, that heavenly blue glaze on old Persian porcelain is said to be reproduced perfectly only by one man in this country—a Mr. William Soini—and you can buy his tiny, well-corked perfume bottles at this gallery (for about \$1). He was one of the five American potters invited to exhibit at the Stockholm Exposition of Arts, Crafts, and Home Industries, and everything he sent was sold on the spot. Those Scandinavians have a pretty good appreciation of good craftsmanship. The Society also shows a series of bronze book-markers made by an engineer—Mr. L. C. Eichner—using the characters in *Alice in Wonderland* for head-pieces (about \$3). You can get bronze whales and dolphins by William Boogar, junior, for window-shade pulls, and any number of other hand-made gifts there. Whether you want anything or not, this is an interesting place to visit—and we could all do with a little more appreciation of things that aren't turned out in car-load lots.

• Last-minute news: Sally Victor is now selling hats retail in her new blue-and-white shop on the ninth floor of 18 East Fifty-Third Street. It's important news, too, as she has one of the most amusing and original collections in town. Mrs. Victor seems to have been far more inspired by simple peasant head-dresses than by sophisticated Parisian ones, and the result is a lot of models you won't see every place in town—her own interpretation of the present mode. It gets a little boring to see the same hats all the time, no matter how good they are, and it's a relief to find some one who has the courage to present ideas of her own. She definitely favours off-the-face models—try her Norwegian bonnet that rises high and wide on your head, showing your hair through the peak in front, and see how becoming it is. She has a Russian Cossack's hat of old-fashioned beaver—very daring and smart. There are plenty of soberer hats for conservative heads, but even these hats have a chic of their own. I tried on every hat in the place, which is proof positive that they were alluring—you know, that hope of transferring some of the dash to yourself. The prices begin at about \$16.50.



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NELSON

Little red lacquer rice bowls lined up on a lacquer tray such as you can buy if you go down to Chinatown make an amusing service for various kinds of cocktail biscuits

MY COOK IS A CHINAMAN

(CONTINUED FROM PAGE 77)

and a disclaiming of all knowledge. But patiently I extracted the name of a little place on Pell Street, and even got him to make some feathery hieroglyphics on a piece of paper to hand the waiter.

"What does this row mean?"

"You know when squab fly away in summer, leave something behind?"

"You mean the eggs?"

"Oh no, eggs now squabs. I mean, leave behind in tree, look like gelatine."

Light broke! "You mean bird's nest soup?"

"Yes, yes, but very expensive. Make to order."

Expensive and rare it might be, but not for me. I had tried it once in a private home on the West Coast, and that soup and the raw fish which followed were almost beyond self-control.

More and more on the grocery shelves will you find Chinese food products, but just as there is a difference between the canned pea and the pea shelled in your own kitchen, so there is a difference between the tinned peeled water-chestnut and the chestnut peeled at home. But if you can't ferret out a local Chinese shop, the tinned and bottled goods will do very well. For example, instead of the usual ham or Spanish omelet for lunch, try Eggs Foo Yung.

EGGS FOO YUNG

1 egg to each person
Chopped ham (or chicken or raw shrimps or tiny dried Chinese shrimps which have been soaked for an hour in cold water)
Chopped celery (parboil first)
Chopped water-chestnuts, or bamboo shoots
Chopped onion (parboil first)

Beat the eggs not too hard and add a little cream if greater richness is desired; then add the other ingredients.

Heat olive-oil (Chinese bean oil is even better) in a deep skillet and drop large kitchen-spoonfuls of the egg mixture into the hot oil, one at a time. These take ten minutes to cook through and should look like lightly browned pancakes when ready. Serve at once with hot rice and the black soy-bean sauce which comes in bottles, such as that in the photograph on page 77. In Chinese restaurants, a brown gravy is poured over the pancakes, but the Chinese themselves do not add this moisture. This sauce can also be bought in bottles.

Here is a luncheon menu for those seven favourite women you have been trying to get together for months:

LUNCHEON MENU

Eggs Foo Yung with rice and black sauce
Broiled lamb chops with a purée of peas
or
Broiled breasts of chicken with zucchini
Mixed green salad served with the meat and
in a large bowl
Compote of fresh or brandied fruits
Coffee

If you want cocktails before this lunch, present instead of starchy canapés some sticks of raw carrots, celery stalks, and the leaves of Italian fennel. Zucchini, by the way, is Italian squash and delicious when cut up in small pieces and cooked with lightly fried onions, celery, tomatoes, and strong seasoning.

Cream of fresh pea soup does not often enough begin dinners in this country, but it should not be followed by too heavy a meal. Of course, serve croutons, which many seem to think are tiny dice of toasted bread which immediately become soggy in the soup. Proper croutons should be fried in butter, and shaken back and forth in the pan to keep them from burning. With pea (Continued on page 100)

Camera-Angling

● Anglers along the Eastern Seaboard, and points north, are no longer trusting the record of their catch to hearsay. A camera has become as much a part of their necessary equipment as flies and reels and tackle. When they make a catch, they snap it on the spot. Or some friendly fisherman is there to get the picture. So, via the fishing rod, the good old plush album is finding its way back into the parlor, though in slightly different form. Today it's a real fisherman's log and you turn its pages with full belief in what you see. For the camera never lies—not even when it tells a fish story.



● (Above) In *Who's Who of the Saint Lawrence*, Mrs. William Fellowes Morgan would be listed as the Grande Dame of the fine old river. And she is just that. Here you see her caught by the Kodak of Toni Frissell just as she is about to leave for a fishing excursion off her island *Papoose* where she spends summers. Many a white flag has been hoisted on Mrs. Morgan's boat to announce to envious observers that a "musky" has been caught.

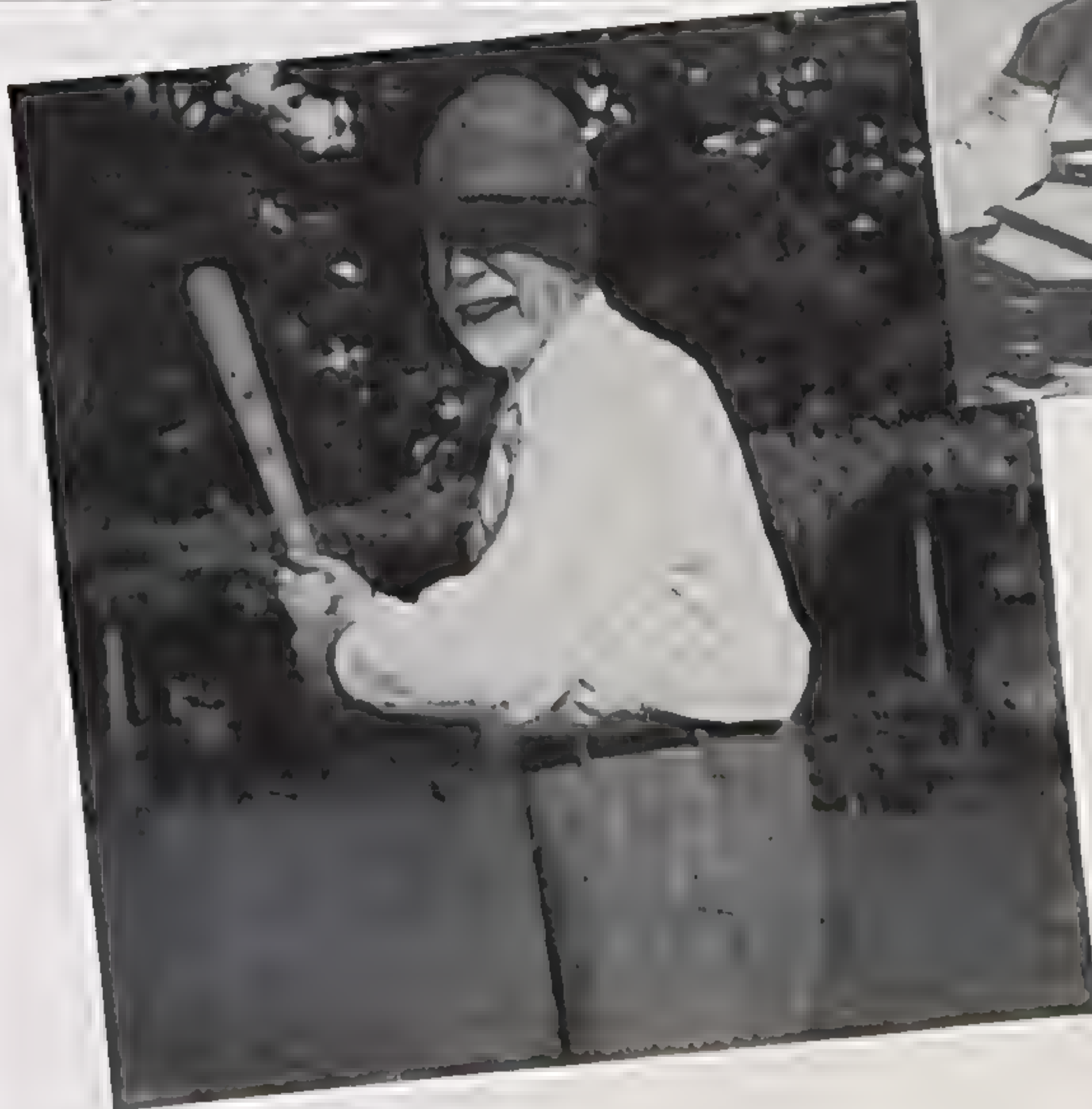
(Near right) Ready for the haul, Corbett Carnegie is clicked by Mrs. Morgan off-stage at the camera. Happy landing!

(Far right) Just returned from a yachting trip abroad, William Fellowes Morgan is at the reel again, up Saint Lawrence way. Mrs. Morgan has snapped him here with one of the largest muskallonges ever caught in the river—a forty-odd pounder which hangs over the mantel in their camp.



● (Above) *Baseball at Rum Point*. The big event of the week up on the Saint Lawrence takes place every Sunday. Here we see Mrs. Cleveland E. Dodge, ardent player and unprejudiced umpire, ready for the fray. All ages from 6 to 60 play.

(Left) *Thomas E. Lee at bat*, snapped by Mrs. Dodge. Mr. Lee's picture record and batting average vie with one another. He holds the distinction of being one of the first to use Eastman *roll film*. This he tried out many years ago when traveling in South America where he shot (in Kodak parlance) members of the native tribes along the Amazon.



● (Right) Off Montauk Point, Long Island, and real fishermen's weather... Mrs. John Harriman was snapped on this misty, foggy, gray day by Toni Frissell, whose Kodak accepts any odds and wins. Mrs. Harriman is about to set forth on one of her deep-sea fishing adventures, about which she writes so interestingly under the name of Margaret Case Harriman. But this does not conclude her accomplishments. She's also a well-known figure in the social and theatrical world.

(Above) *Proof of the Pudding*, and wouldn't you adore to eat them? Lydia Field Emmet holds up her catch to be snapped by Mrs. Harriman.



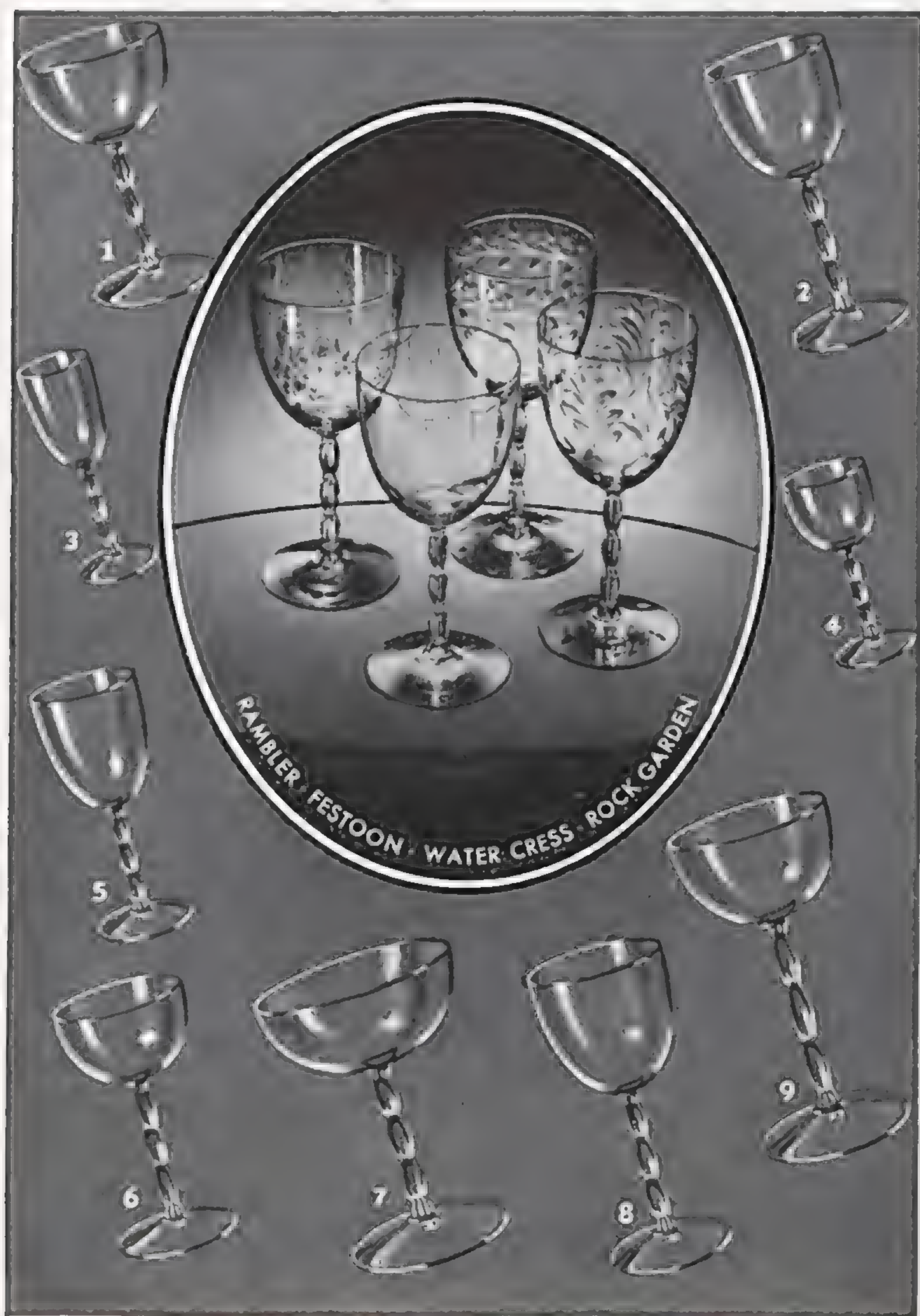
● Both Mrs. Dodge and Mrs. Morgan are using the new Six-20 Kodak with *f.6.3* lens. You can find this Kodak at any camera counter, \$17.50 and up.

Mrs. Harriman is the owner of one of Eastman's miniature Kodaks, of which there is a complete line ranging in price from \$22.50 to \$90.00. Eastman Kodak Company, Rochester, New York.

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Fostoria



THE GLASS OF FASHION

MY COOK IS A CHINAMAN

(CONTINUED FROM PAGE 98)

soup, Toon offers, in a small double-service dish, the croutons and finely shredded onions lightly fried in oil.

FISH SOUP

Toon's Fish Soup, I suggest with some trepidation, for artist that he is and so limited his English, he can not explain just how he makes it, but whatever is achieved, it will be a change from clam broth or fish chowder. Fish with a large centre bone and a large head is best—meat near the bone is always sweeter. Use one cup of cold water for each person, and add celery leaves and salt. When the water is boiling, add part of the fish nearest the head. Don't boil more than a few minutes—all fish is spoiled by too much cooking. Meanwhile, make small balls of the remaining raw fish mixed with a little chopped raw onion and parsley and pepper and salt, and drop them into the soup to cook through. These fish-balls would make an addition to any fish bouillon, but the real mystery in Toon's vague recipe is the fine threads of what looks like gelatine floating in the soup. They are made from rice and can be bought only in Chinese shops.

LOBSTER AND RICE

As French chefs know, lobsters must be sent to you alive and then stunned in your own kitchen. When Toon makes his Lobster-and-Rice dish, he literally cuts up his lobsters alive, but as these crustaceans, I am told, have practically no pain reflexes; I refuse to be upset by this brutal scene. The reason for this is that when the live lobster is dropped, as is customary, into boiling water, the valuable juices are absorbed by the water. So the raw lobster meat must be sautéed, for a few minutes only, in butter and its own juices, with onion to taste, and then the heat shut off. Into this are stirred two egg yolks, unbeaten, to each lobster. Meanwhile, in another skillet, small pieces of fresh pork are being lightly cooked, and the pork is then added to the lobster-and-egg mixture. Hot rice has previously been prepared, and, just before serving, the lobster is mixed with the rice and a dash of nutmeg. This is an excellent buffet-supper dish to make oneself, with the rice and the slaughtering accomplished in the kitchen.

LAMB CURRY

Lamb Curry in Singapore fashion is another palatable luncheon or supper dish. Brown the cut-up pieces of shoulder of lamb. In a separate saucepan, make the curry sauce. Melt one tablespoonful of butter in which a clove of garlic is allowed to turn brown and then thrown away. Add three tablespoonfuls of curry-powder (imported), stirring until smooth, then add a bay-leaf, stock from the browned lamb, and milk from a fresh (very fresh) coconut. A half-hour before the serving, add the lamb to the curry and fingers of peeled raw cucumber with the seeds removed. Serve with rice and with ground coconut lightly browned in a frying-pan.

"Serve with rice."

Ah, there you have me! Long, gesticulating talks have I had on the subject with Toon, who disparages American rice, American utensils, American palates. Apparently, rice to be the rice his mother used to make on an island near Hongkong is much like the apple pie that Mother used to make in Vermont. The rice must be rubbed between the hands in several warm waters, then covered with cold water in a big iron kettle and placed in a kiln for twenty minutes with a cover of bamboo skin, which does away with the sweating of the aluminum cover that we all use.

"Let us buy a bamboo cover," I suggested.

"Velly expensive," replies Toon. "Ten, twelve dollars, Melican government tax."

Another way of cooking rice, after the usual washing, is to throw the rice into actively boiling salted water in an uncovered saucepan and cook until tender. The rice is then put in a colander and cold water poured over it. Shake as dry as possible, and then put it in a serving dish in the warm oven for a few minutes to dry out.

Left-over lamb, instead of fresh meat, can be reheated with success in the curry described above.

With almost equal success, left-over roast lamb can be reheated in such a curry. Left-over pork or veal can be made into a divine ragout by reheating in a brown sauce along with cooked small white onions, split gherkins, and small white balls which look like potatoes and then surprise you by their crunchiness—balls of water-chestnut. Left-over shrimps, Lima beans, and slices of hard-boiled eggs can be reheated in a thin cream sauce and baked lightly. If the shrimps and Lima beans are freshly cooked, this dish is even better. Finely minced cooked chicken stirred into a well-seasoned cream sauce and poured over whole soft-boiled eggs is another amiable dish. Mix hot beets and spinach together and fool the children.

THE SPICE OF VARIETY

And I'm all for getting away from roast squabs and turkeys and saddles of lamb for small dinner-parties, and for substituting a superb steak-and-kidney pie, scallops of veal with Madeira sauce, a chicken paprika à l'hongroise, a larded fillet of beef surrounded by boiled muscatel raisins, or a Spanish chicken-and-rice served in the earthenware dish in which it is made.

The unrecognizable delicious something in a dish is what most good cooks strive for, so the next time you have a ragout of lamb, drop into the simmering meat an inch of dried gingerroot, mashed flat, but not cut. . . . Tuna fish, as far as I'm concerned, should be kept in the newsreel, but the other night I thought a salad of mixed romaine, escarole, and Boston lettuce had an odd and interesting taste. I found that Toon had mixed some flakes of tinned tuna fish in the French dressing. . . . Not every one likes the sweetly smelling, slightly acid flavour of fine China tea, but mix some English breakfast tea with the China tea, and you'll have something pleasantly cockle- (Continued on page 102)

PRESENTING

Hawthorn

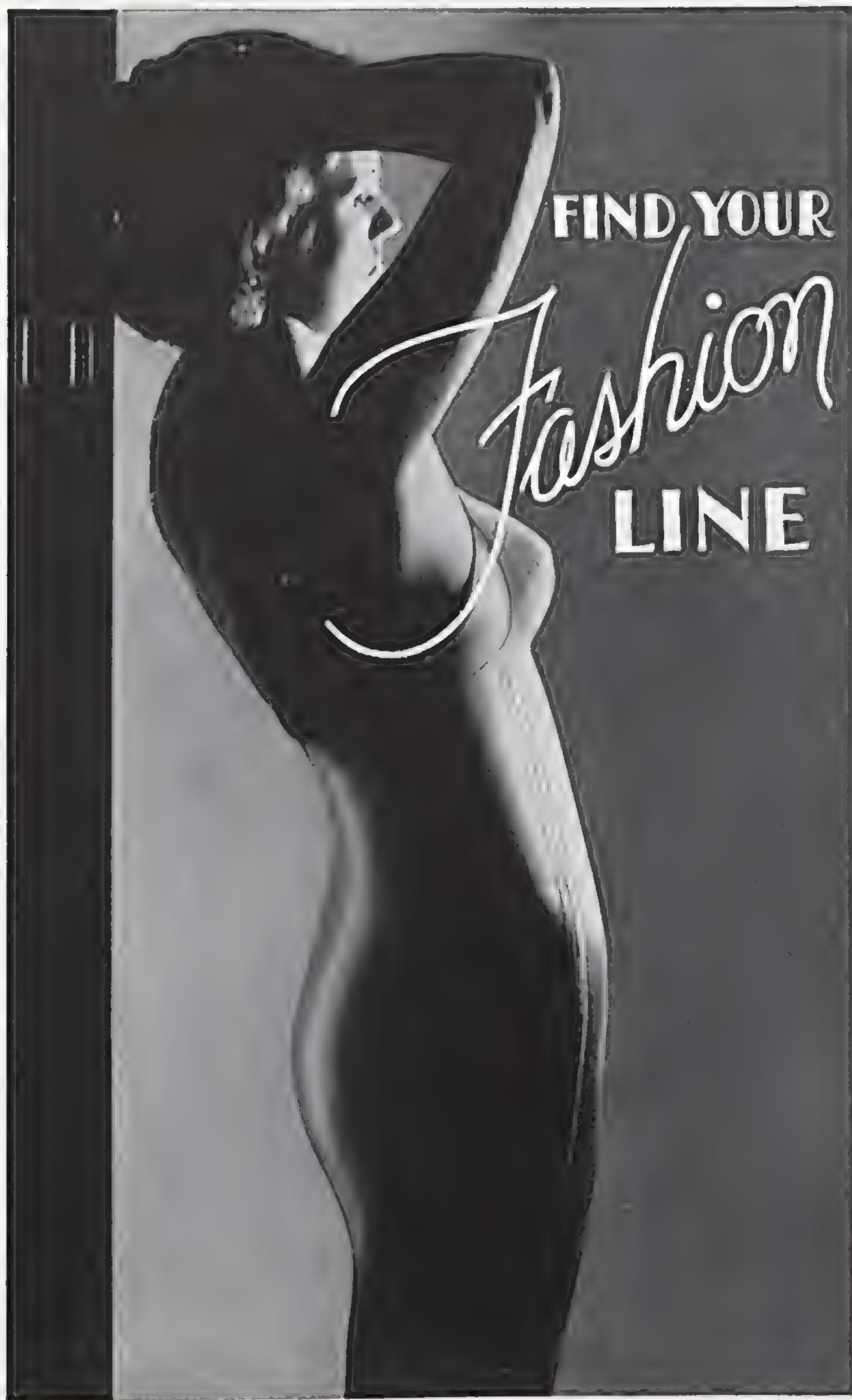
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MY COOK IS A CHINAMAN

(CONTINUED FROM PAGE 100)

warming on a chill afternoon. . . . Use Chinese dried mushrooms (soaked first for at least an hour in cold water) in your chicken à la king—the effect is much the same as that the French get with *cèpes*.

None of the dishes described are disturbingly Oriental to the conservative palate, none of them are beyond the capacity of the average cook, but all, I hope, provide a dash of novelty to that most agreeable of sports—eating.

But what of tea, you ask? So obvious I had forgotten it!

Remember first that with the Orientals it is the drink of ceremony, and its serving is of far greater importance than the ritual of the cocktail or the compounding of a mint julep by a Kentucky colonel. To the latter-day Chinese, tea has ceased to be an idea for the rhapsody of poets, but in Japan it is still the religion of aesthetics, and among the better classes its manner of serving—significant arrangements of cups and pots and flowers—has been raised to such an art that its study is part of a girl's education. Therefore, as a gracious American host makes his own cocktails for his guests, so his wife should prepare tea at her own tea-table, and preferably without cream, sugar, or lemon. For the clear colour of a fine tea against the china of a lovely cup is a pleasure in itself and was actually responsible for the creation of the many beautiful glazes in Chinese ceramics.

There is wisdom and courtesy in making tea in small pots, so that there may be constantly fresh infusions, and the used leaves thrown away. And do you know the subtleties of boiling water, from "little bubbles like the eye of a swimming fish to billows surging wildly in the kettle?" The results are as different as the shaking of a cocktail versus the stirring of one with a spoon. Therefore, heat the pot, throw out the water, drop in the leaves, pour over the boiling water, allow it to steep not more than a minute, and drink and be cheered.

EDITOR'S NOTE: If you would like to acquire for yourself the ingredients for Chinese dishes that are not available in your favourite grocery shop, the thing to do is to take a trip to Chinatown. You'll find not only foods, but infinite discoveries in china and crockery. All the china in cool Chinese blues that is pictured on page 77, as well as the woven mats, come from a large establishment in Mott Street in New York, known as the Chinatown Emporium, where English is spoken. The china and the casserole (on page 76) can be had in such shops as the Quong, Mee, Yuen Company in Pell Street. The Chinese vegetables with their fascinating shapes and the water-chestnuts can be found in all the Chinatown food-shops strung up in fantastic array. These vegetables have their American origin in Chinese truck-gardens out on Long Island.

FACES ARE DECEPTIVE

HERE is a new game that you can make yourself and have loads of fun doing it. You can dazzle your friends with your cleverness and afford them great entertainment. It costs you nothing, and, even if your friends purloin your bright idea, the games they produce will be absolutely different from yours. All you need is a pair of scissors, some large sheets of paper, a pot of paste, a pile of newspapers, and a sense of humour.

The idea is to select photographs of men and women that appear in newspapers (the "cabinet" style of photograph of the head and shoulders). Mount these on large sheets of paper, with the photographs of men on one sheet, and those of women on another. Next, mount the caption or title that actually appears with each of these pictures on small, separate slips of paper. The object of the sport is to fit the right title to the right face. It is *not* a game of naming celebrities. Do not include nationally known people. Rather, try to get as diverse a group as possible of little-known people who are having experiences that might be guessed by their faces.

For instance, for your men you might include headings such as these: "Held as Hoarder," "New Baptist Minister," "Taxicab Driver Who Drove Off Yeggs," "Banking Leader," "Wanted for Two Murders," "Bridge Expert," and so on. Your women might have titles like the following: "To Wed Crooner," "Scores Triumph in Italian Opera," "Jailed," "Visiting Nurse,"

"On School Committee, Débutante." Of course, one person can simply arrange the title on the pictures and show it to the hostess for correction. To save time when you have a crowd, number your pictures and put letters at random on your title slips. We say at random, because you naturally would not give the title A to picture one, title B to picture two, and so forth. Give each guest a pencil, and let him write out his solution quickly as picture one, title M; picture two, title Q. According to the old Spanish custom, the person having the most correct is the winner.

Or divide your guests into two teams. Let one team work on the men while the other works on the women; then exchange. The team with the highest score will be the victor.

Here are some points that you should consider when you are making up the game.

1. Don't choose pictures with titles such as "Married," "Divorced," "Hurt in Plane Crash," and so on, because they could apply to anybody.

2. Don't include people dressed in some obvious costume which would give them away at once, such as a photograph of a girl in a bathing-suit, labelled "To Swim Channel."

3. Remember that a little extra time and care put into preparing the game will produce a better result.

This game is a sure-fire hit, not only with your most frivolous friends, but with the most serious of them.

LOUISE H. RAND



FAREWELL TO AGE

FAREWELL TO AGE — by Elizabeth Arden

● Noon. The Rex was sailing. The Marquesa d' _____ was leaving for her homeland. There she stood at the railing, her beautiful face glowing with charm. "Farewell!" she waved in graceful gesture. The thought came to me: *with that same gay spirit, she also bids farewell to age!* Farewell to lines and wrinkles . . . farewell to skin that forgets its youth! Actually, she had said farewell to age some weeks before, when she had come to me and placed the care of her beauty in my hands. "I look my age, Elizabeth Arden, and I don't want to. Do something!" I did something . . . I remolded her face into a living picture of its former beauty. And all so very simply. Not through complicated rituals that soon grow to be a burden; but by three daily steps that bring out latent loveliness: Cleansing, Toning and Soothing. Cleanse morning and night with my Cleansing Cream which liquefies deep in the pores and floats out dust, make-up, cream and all. Freshen and tone with Ardena Skin Tonic, using the Astringent Patter for stimulating natural coloring. And for soothing your skin into exquisitely smooth texture, spread my delicate Velva Cream lavishly on your face and neck. Practice these three simple steps morning and night and I sincerely promise that you, too, shall say . . . Farewell to Age! For your home treatment, I should like to send you my newly-designed head band, the Hair-Protecta.

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MOTORING ACROSS SUMATRA

By Adele de Leeuw

LEANING over the rail one night, while the ship plowed through the dark water towards Java and the Southern Cross swung low, we raised our heads and sniffed. A peculiar scent was borne on the wind. It made us think of all kinds of things; it seemed compounded of the beautiful and the terrifying, the poetic and the sinister, the known and the mysterious; orchids and monkeys, jungles and butterflies, tigers and clustered villages. On the horizon, we could just make out a vast, low-lying blur. "What is that?" we asked. "Sumatra lies over there," came the answer.

"Sumatra," we repeated, slowly. "We must stop there on the way home. We may never get out this way again." It's the only attitude to have, travelling in distant parts. Spurred on by that melancholy phrase, "We may never get out this way again," you do all sorts of things, you go to all kinds of places, that otherwise you might have postponed to another—and improbable—time.

So, from Bali, we took a small inter-island steamer, loaded with pigs, copra, dried fish, and other cargo with penetrating odours and, after two days of continual rolling on the long, slow swells of the Sunda Straits and the Indian Ocean, came at dawn to the harbour of Padang, on the southern coast.

START FROM BATAVIA

At Batavia, in Java, we had picked up a handsome British Indian named Nanda, who was to be our guide, mentor, and general interpreter in case we got stuck in the wilds of Sumatra and had to ask for a room and bath in a strange village. Nanda took everything at once into his capable, lean, brown hands. He looked after the Mahster and his ladies with the most devoted care, made all arrangements, always appeared spotlessly attired in white linen, presented us with bouquets of gardenias before breakfast, carried our bundles after we had wandered through native markets, made up sandwiches in case we had to eat along the road, and otherwise was indispensable. But for the entire trip, we women never acquired more dignity in his eyes than "the Mahster's ladies," and it was always the "Mahster" who was of real importance.

A roomy, open green car, piloted by a small Javanese chauffeur, met us when we docked at Emmahaven in the early morning. Padang, a few miles inland, was "civilization." This was not what we had come to see, and soon we had left it behind. Following the Batang Harau, we wound in a zig-zag fashion through the mountains, climbed dizzily to the top of Soebeng Pass, slipped rapidly down through a maze of green to a plateau, with the road like a narrow canyon hewn out of rock walls, and came at last to the shores of the great blue Lake Singkara.

Villages with houses of woven bamboo, the fronts of dark wood, often very beautifully carved and gilded and painted in elaborate designs; the roofs sagging saddle-like in the centre and with upward-pointing ends—the number of outflung points indicating to the initiated how many marriageable or

married girls are living there with their parents. *Paddi* storehouses as elaborately carved and painted and thatched as the houses. *Misigits* where the Mohammedan Sumatrans come to worship, first stopping at the pools outside the mosque to perform their ablutions. Flame-trees and poinsettias; palms and frangipani. Women in long dark skirts, knee-length tunics in brilliant pink or purple, and head-cloths in another bright colour—head-cloths that are a combination of mediaeval hennin and top-heavy turban; tremendous things that dwarf the brown faces underneath. Women in swinging silks and satins and gold chains. Proud women; dour-faced women. Rulers.

A MODERN MATRIARCHY

For here we were in the heart of the Minangkabau region, and the Minangkabau region is a matriarchy. Women own the property; it is bequeathed to their girl children who, when they marry, bring their husbands home to live under the maternal roof. Women take part in the government of the *soekoe*, women have decreed that their children belong to the mother's clan and not to the father's, and that the head of the family is not the husband, but the wife's eldest brother. Matriarchy among Mohammedans! It's a strange combination. But the men we pass do not look unduly bowed down, and the land is prosperous, the rice barns full to bursting, the houses handsome and large. Perhaps that's the reason—the matriarchy, I mean.

Fort de Kock in the Padang Highlands becomes the first night's stop. In Sumatra, you do not suddenly say, "Here's a quaint place—let's spend the night." You, perforce, go on until a town or a government rest-house is reached, and there you gratefully put up, remembering the dark jungle through which you just came. Fortunately, the rest-houses are so spaced that you reach them just at noon or at the end of a hard day's run, and the white, verandahed houses, with their smiling Malay boys waiting to serve you dinner and take you to your sparsely furnished room with its mosquito-bed, are welcome sights. If you are wise, you notify those in charge of your coming, not wanting to spend the night outside while a governmental official, for whom these houses are erected, sleeps inside.

LOOT FROM SUMATRA

But at Fort de Kock there is a hotel. A hotel with separate pavilions and a garden where gigantic bushes of gardenias grow. A hotel where vendors squat on your door-step while you write, and tap on your shutters after you have closed them: little sweet-faced girls who offer you beautiful hand-made lace; Minangkabau women with hand-loomed cloths; men with silver bowls and boxes, and—supremely—one wizened old fellow who lures you with a *rajah kain* of shimmering red and gold that slithers and slips across the floor like a living thing and tempts you beyond endurance. Tucking it, at last, in the grass bag you have bought to hold just such loot, you reflect that it adds some (Continued on page 105)



THE FORD V-8

"IT'S SO EASY TO DRIVE"... "AND SO ECONOMICAL"

WE ASKED TWO WOMEN what they liked most about the Ford V-8. Mrs. Lewis, the busy mother of three attractive children, said—"I love the Ford V-8 because it is so easy to drive. It's always ready to go places—to take the children to school, to go to market, to run into town to the sales. And it's so easy to park. I always feel safer in it too. Its brakes are quick and powerful. It accelerates so fast that it just seems to jump out of trouble's way. And if anything should happen, I know the all-steel body and

safety glass will help to protect us from any injury." . . . Miss Osborne, a successful business woman, said—"I like the Ford V-8 because it is so trim and smart and up-to-date. And its appointments are perfect. The glove compartment in the dash is a wonderful idea. I can put my purse and papers in it and know they're safe. And of course it would be foolish of me not to admit that I like my Ford because it's so economical. With the Ford V-8 I save a lot on gas, oil and repairs."



Another nice ensemble detail—the hand-sewn glove with the hand-stitched bag.



A perfect match

Gloves by Kislav. Matching bags by Koret. In the suede-finish doeskin that never rubs off. The most important ensemble news in years!

You know Koret bags—always identified by the gazelle. And you know the leather. It's the famous French doeskin you have always worn in the Kislav gloves, designed and made by Buscarlet of Paris. Washable in hot water. Perspiration, weather and waterproof. The loveliest, the most practical of suede-finish leathers.

And the five Fall colors are glorious! Rust, a Forest Green, Slate Blue, a rich Brown and Black. When you choose your Koret bag, choose your Kislav gloves . . . in the same color, at the same time, in the same smart shop! Gloves by Norman Blum Co., 468 Fourth Avenue. Bags by Koret, Inc., 33 East 33d Street, New York.



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Glove and bag matching is especially effective in the new Fall shade of rust.

Koret

Kislav

MOTORING ACROSS SUMATRA

(CONTINUED FROM PAGE 104)

zest to your purchase to know that these old cloths, as royal as the rajahs for whom they were intended, were made by people who, less than fifty years ago, were head-hunters. Perhaps the old fellow who sold it to you has done his share of "ceremonial eating" as they call it. Who knows?

There is a market at Fort de Kock. In the dim, open-sided sheds, merchants sit cross-legged on their counters, beseeching you to buy calico, tin lamps, beautiful silver jewellery, odd buttons, and hardware. And squatting in the shade outside are women with their neatly stacked piles of tobacco, tiny onions and peppers, cut and peeled sugar-cane, infinitesimal potatoes, fruit that is interesting in appearance, but proves to be tasteless, much to your disappointment, and grass mats and prayer-rugs and woven bags of every shape and design. Coolies are eating their lunch-made-to-order at one of the little stands; you stop to watch the cook mixing a bit of this with a dab of that and spicing it with something else. And a little further on are the booths where old crones are mixing heaps of dried rose-leaves and shredded bits of fern and sweet-smelling lotions and making banana-leaf packets of them. You are delighted to learn that these are sachets which the women put in their hair when they do it up. There are little hard soap-nuts for sale, too, and a white chalky stuff that is used as face powder; and you discover that the art of allurements has its practitioners here, as well as everywhere else.

PAJAKOEMBOE MARKET

One market leads to another—particularly when you hear that the one at Pajakoemboe is the largest on the island. On the way, you are accompanied by the three gigantic volcanoes, Mount Singgalang, Mount Ophir, and Mount Merapi, each nine thousand feet high, marching along against the near horizon. You pass through a village devastated by an earthquake. You visit a native family and watch a young girl sitting before a crude loom, weaving, with expert skill, a shimmering purple-and-silver cloth. You climb a grassy hill and stand, breathless with wonder, before the beauty of a sapphire-blue crater lake half a mile below you.

And at Pajakoemboe, swarming with people and *carbous* and rickety buses, you wander among fish-nets and sugar-cane and lanes of cross-legged men who are tailoring clothes on their hand sewing-machines—which they operate with their big toes—and discover, without much surprise, that all the sewing-machines bear the trade-mark of a famous American manufacturer.

Best of all, perhaps, was the personal discovery of certain wares we had the temerity to sample, much to Nanda's horror and disapproval: tiny cookies studded with peanuts, squares dripping with honey, cakes like caramels, and others strewn with browned, shredded cocoanut. A basketful of them for three cents. Nanda begged the Mahster, at least, not to eat any of them, and the Mahster, whose sweet tooth is not as troublesome as ours, did not eat any; which Nanda took as a tribute to his powers of persuasion, continuing to

look at us with an expression that indicated that he was waiting for us to double up at any moment with pains induced by eating such unorthodox fare. But we did not, and he was polite, but disappointed—laying it, no doubt, to the peculiar constitution of young American women.

You can not lose your way crossing Sumatra by car. There is only one main road—a road that continually stupefies you by the magnificence of its engineering work and the changing panoramas revealed to your amazed eyes. Jungles and rivers and flowers. A storm of lemon-yellow butterflies that cover the landscape like a cloud; drifts of them fluttering to destruction against the radiator of your car; hundreds of them, like petals of fragile flowers, floating into your lap. Mango-trees with pink blossoms; fern-trees as tall as houses; streams that whisper over rocky beds. Back in those hills, it is said, the tribes still practise strange rites, undisturbed by the visits of officials who can not be everywhere at once; alligators are in those streams; tigers prowl through those undergrowths. But no alligator raises its head above the waters; no tiger shows his stripes. Yet, sweeping through that moist and brilliant green, how easy it is to believe that anything might happen!

JUNGLE ROMANCE

Smoke rises from distant mountains . . . there is a fire. Jungle smoke, you say to yourself, sniffing it. Heat rises in waves; you plunge into a dark tunnel of trees. Strange bird notes tantalize you; there is a glimpse of brilliant plumage, a shrill cry; the romantic perfume of coffee blossoms, starlike and white. In a village clearing, a man is paying out a coil of rope, that is wound around his waist, to the big grey monkey racing up the trunk of a tree to pick him his cocoanuts. You watch the monkey peering down through the leaves to inquire of his master if this is the cocoanut he desires and then twisting it off between his paws and throwing it down to the man. In front of a bamboo house, there is a sword dance in progress. (What if you don't get to the rest-house in time? You must see this!) An old man and a young one crouch before a large crowd, staring fiercely as they shuffle their feet forward, pass the long swords under their legs, sweep them over their heads, leap and dance barbarically with high-flung, difficult steps, brandishing the swords, shouting and stamping to the music that beats out its savage, compelling rhythms. The watchers—wedding guests, as it turns out—laugh and clap, and pound out the time, and when one pair of contestants tire, another springs forward.

ON TAPANOELI BAY

Backed by the always green hills, brooding under great cloud shadows, Sibolga is lapped by the blue waters of Tapanoeli Bay. The town itself was once called Tapanoeli and was known to venturesome traders of long ago. Now it is a quiet, forgotten sort of place—a little sad, a little gone to seed, like a man (Continued on page 108)

* TUCK IT 'WAY IN UNDER



It's 7 and one half feet long
6 extra inches for extra sleeping comfort

HERE'S a blanket for serious sleeping. Most blankets are 84 inches long. Every Kenwood FAMOUS is 90 inches . . . six luxurious extra inches for a pull-up over your shoulders and a tuck-in that *can't* pull out. That's one reason for its sleeping comfort. Another is the deep, fluffy nap made possible by long-fibered, live, new wools. This acts as an insulation between you and the weather, keeping warm air in and cold air out. Under a Kenwood you sink into deep, relaxing, restful sleep. It's good to know, too, that correct washing will not steal from its generous size; for every Kenwood is pre-shrunk in the making.

The FAMOUS is one of nine Kenwood blankets and throws for every purse and purpose. At stores with a reputation for handling quality merchandise.

*Do you know that there are nine tests of blanket quality you can make in the store? Before you buy another blanket, send for "Your Blankets, Their Selection and Care," a beautiful new book containing all these tests and other practical information on sleeping comfort and the choosing, care, and washing of blankets. It is FREE. Use coupon.



The Kenwood Label is the mark of quality on men's wear, women's wear, children's wear, and blankets.

KENWOOD
BLANKETS *always* ALL WOOL



KENWOOD MILLS
Empire State Bldg., New York, N.Y.
Please send me "Your Blankets, Their Selection and Care."

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INTRODUCING

The New Vassarettes for Flatter Waistlines

*Whether Your Figure is Heavy or Slight... Whether You Prefer
a Girdle or an All-in-One... Always Be Sure It's a Vassarette.*



HELP yourself to a lovelier figure... with the aid of these New Vassarettes. Their secret is a secret inner panel which gives you double retention in front, below the waistline. Outwardly the New Vassarette All-in-One (pictured) hasn't changed a bit! But its secret inner panel will help you achieve those fashionably flat front lines the new silhouette demands. While its adjustable bandeau section will subtly define your bustline. A Vassar innovation... startling... original... and as uncopiable as the Vassarette idea itself. Vassar Company, 2541 Diversey Avenue, Chicago.

Vassarette



A secret
Inner Panel
in Girdles and
All-in-Ones
but only
in Vassarettes

Vassarettes for a Fashionable Figure and Comfortable Control on All Occasions. They Launder Easily and Dry Overnight.

THESSE New Vassarettes do more for your figure than ever... and just as much for your comfort and freedom. Their secret inner panel lends firmer control to unruly abdomens... without the aid of bones! Try the restraining influence of the New Vassarette Girdle (pictured). Its inner panel will help you achieve a flattering flatness in front, below the waist. And the famous Vassarette flexible retention...fashioned into Vassarette's specially processed Lastex fabric...will keep your lines lithe, lively and young. Vassarettes in fine stores everywhere. Vassar Company, 2541 Diversey Avenue, Chicago.

Foundations



METROPOLITAN EDITIONS OF FRANKLIN SUITS



(Above) Hand-knitted zephyr wool, perfect for football weather, in bark and orange and other fall combinations. \$95.00

(Right) The scarf-collar suit, simple and slim. Hand-knitted silk chenille, complete... \$93.50

(Below) This suit gives a formal effect in hand-knitted silk chenille, a sportsmanlike one in zephyr wool. \$95. Hand-knitted Coolie hat... \$15.00



(Right) Graceful in every size, and especially flattering to the fuller figure. Hand-knitted silk chenille with monogram motif... \$85.00.

SNAPPED against the towered back-drop of Radio City, four Franklin costumes prove a point: A beautifully made hand-knitted suit is the most versatile costume a woman can wear, as appropriate for town as it is for country living, as adaptable to the debutante as it is to dignity.

Mrs. Franklin inc.

NEW YORK: 16 E. 53d St. PHILADELPHIA: 260 S. 17th St. BOSTON: 141 Newbury St. HAVERFORD, PA.

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 75)

and for their lusty fidelity to the finest Gilbertian traditions. But we have ears, and a few of the voices were—as voices—pretty bad. Shaky, harsh in timbre, too often flat. But perhaps those were first-night voices. Or perhaps we are asking too much. In any case, Savoyards, forgive us. We are merely pursuing our policy of unbiased observation.

Objection 5: More hot water. But did no one—in the hysteria attending Grace Moore and her superb singing in the film, "One Night of Love"—no-

tice how bad the photography was and how stale (and stolen) the plot?

Before the cabbages and rotten eggs find their mark, one more word: If "Crime Without Passion" sneaks into any one of your neighbourhood theatres, don't fail to see it. It's the Ben Hecht-Charles MacArthur film made in the East: a thriller of great intelligence. And watch for Margo, the little Spanish dancer who acts in it. There's something big there—a haunting quality of mind alien to Hollywood.

MOTORING ACROSS SUMATRA

(CONTINUED FROM PAGE 105)

who has been too long in the tropics. There is a lethargy about the place, a mouldiness. Not even the lights of the hotel, the boom of the surf, the noisy gaiety of some Dutch residents drinking their before-dinner *pahits* and playing the phonograph, can dispel that feeling. Everywhere in Sumatra, in the brilliance of the noon sunshine, as well as in the utter blackness of the night, there is a remote, a brooding quality that affects you strongly—an almost ominous quality. It is as if this were a secret land of unfathomable things—things terrible or beautiful, but secret.

Between Sibolga and Prapat, in the first twenty miles alone, there are six hundred curves. The car twists and turns, racking your body, seeming to curve itself into an S trying to get around the unending bends in the road that climbs range after range, slips into the lowlands again, and surmounts the next mountain as indefatigably as the Dutch engineers who evolved it. By noon, you are in the Batak Highlands—mile on mile of bare, broken, rocky ground thrown into the most fantastic shapes by earthquake forces, strange and eerily beautiful. "God made this land and then forgot it," you say, wondering what drama was played out on this vast cloud-shadowed, lichen-covered stage-set centuries ago.

Then, suddenly, Lake Toba bursts upon you. Five thousand feet above sea-level, one looks down across the immense expanse of this inland sea, which, itself, lies three thousand feet above the coast. Eight hundred miles square, its waters fifteen hundred feet deep, and in its centre an island, Samosir, which is twenty-eight miles long and thirteen wide. Knowing these figures in no way interferes with your enjoyments of that deeply blue expanse, lying like a cobalt gem in a setting of deeply carved purple mountains.

Lake Toba was for many, many years considered sacred, and it was believed that any stranger who approached it would lose his life. This may have been responsible for the wide berth it was given by explorers who seemed content to hear about it without investigating it. But, in reality, the sacredness of the lake was not so responsible for loss of life as the fierceness of the Bataks who disposed in short order of any one having the temerity to come near. This has been overcome now, and the wild Bataks, who were once cannibals, live in their strange-looking villages near-by and on the island Samo-

sir, peacefully fishing and farming. Winding down to Prapat, which nestles on a spit of land extending into Toba, you come upon the mysterious Batak tombs of ancient days, tombs with art as old as that on the temples in Yucatan, as old as that of the Incas in Peru, or that of early Egypt. There are monuments sphinx-like in shape and design, with carved stone heads surmounting the fronts of the sarcophagi, a "guardian" sitting between each sphinx's paws, and a grotesque manikin perched in weird dignity on the rear of each tomb. What do archeologists make of these things? Northern Sumatra is full of mysteries, above and below ground. Why have archeologists left it alone so long?

Prapat is idyllic. The invigorating air acts like a tonic on the residents worn by the heat of the lowlands. There is a deep and stilly calm. Gardens riotous with flowers; fire-opal waters in which to bathe; hills to climb; the magic of Lake Toba at sunset, or at night, when the moon silvers it to a sheet of white flame and the stars hang so low that one can almost touch them. From Prapat, it is possible to go to Brastagi and climb volcanoes, but none of us felt like leaving Prapat—not until it was perilously close to the day of sailing.

Then we hurried down the mountains to the plains; past immense plantations of sago-palms; past even more immense plantations of rubber-trees, flashing by in neat and serried rows, each tree with its little cup attached to catch the latex; past acre upon acre of tobacco-plants, twelve feet high; past brown, thatched drying sheds and the prosperous homes of managers. Down to Medan for a few days of last-minute shopping. Medan with its mixture of peoples—Arabs and Sikhs and Chinese and Dutch and English—its temples and mosques and European stores; its native quarters and broad avenues, and motors and jinrikishas and "civilization." Then Belawan-Deli and the homeward-bound boat.


Back of us lay Sumatra—the half-glimpsed, the powerful, the mysterious, the silent; the Sumatra which it has taken Holland thirty years of intermittent warfare and two hundred thousand lives to claim for part of her empire; Sumatra, just beginning to wake from its primeval sleep, stretching itself in the sun; Sumatra, with its strength and its wealth as yet barely touched. The world will hear from it one of these days!

Kensington

INCORPORATED

OF NEW KENSINGTON . . PRESENTS




 *the Zodiac*
18-inch Tray \$10.00
22-inch Tray \$15.00
the Sherwood
9½-inch Vase \$4.75



 *the Thistle*
Candy Dish \$3.50
the Thistleton
Covered Dish \$3.50



 *the Virginian*
Cigarette Box \$5.00
the Carolinian
Cigarette Box \$6.50
the Hexagon
Ash Tray - Set of Four \$5.00



 *the Zodiac*
Service Plate in the twelve Zodiac Signs \$3.00
Plain \$2.75

Authentic interpretation of Beauty in an entirely New Metal

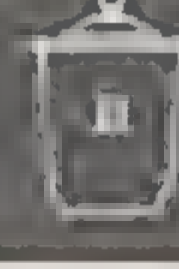
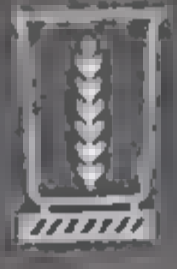
- A new metal has come to grace your home, to make your gift list famous.

Light, lovely, gracious, it glows with the soft lustre of old silver. Yet it is hard, to stand scuffing, and it knows no tarnishing, accepts no stains. This distinguished group of Kensington pieces ranges from splendid coffee

service to clever cigarette snuffers. Lurelle Guild's designs run the gamut of decorative and service pieces. Smoker and drinker are not forgotten.

And Kensington ingenuity in manufacture has made possible price tags that are far lower than such fine craftsmanship usually commands.

Displays at leading department stores, jewelers, and specialty shops are now ready for your selection.



A New Discovery



to give you a newly
radiant face . . .

IT REVOLUTIONIZES MAKE-UP! My new Mist of Dawn Liquid Finishing Cream is utterly unlike any other powder base. Its texture is like real cream . . . and it brings the softness and clarity of youth to your skin.

Blend it in before your make-up. *Instantly* your skin becomes velvety, radiant . . . and my clients say it is the *only* foundation that *stays* that way for a whole gay evening. You never look "made up" . . . yet your powder clings for hours! Use with it Mist of Dawn Face Powder in matching tone . . . It completes a make-up that is all glamour!

Before every make-up, remember to keep your skin clear and vital with my Basic Treatment. Cleansing Cream gives it deep, thorough, gentle cleansing; Skin Stimulant leaves it refreshed and radiant. Special Texture Cream keeps the skin smooth and pliant, and Violet Astringent gives it tone and firmness.

MIST OF DAWN Liquid Finishing Cream, \$2.00; Mist of Dawn Face Powder, \$1.50; Cleansing Cream, \$1.00; Skin Stimulant, 85¢; Special Texture Cream, \$2.25; Violet Astringent, \$1.00. The better stores have my preparations, or write to me at my Salon, 655 Fifth Avenue, New York.

kathleen mary quinlan
STYLIST IN BEAUTY

KATHLEEN MARY QUINLAN, Dept. V, 655 Fifth Avenue, New York
I would like to try your Mist of Dawn Liquid Finishing Cream. Please send me a generous-sized tube without charge. I prefer Flesh ☐, Light Cream ☐.

Name _____

Address _____

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ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. L. G.: Will you please tell me if it is necessary to use a full dinner-cloth or lace cloth in setting a table for a formal dinner? I have a very lovely old dining-table of fine finish and rather like the idea of a bare table.

Ans.: When the wood of one's table is sufficiently beautiful to be left uncovered, one may always do so. Occasionally, a doily may be used to protect the surface of the table from any hot plate or dish. These doilies are often so small that they can barely be seen under the plates and do not call attention to themselves, even though they may be very beautiful.

Mr. T. T. R.: Please tell me what gifts a groom should give to his best man and his ushers. When should these be given? Does the groom give presents to any other members of the wedding party? The gift to the bride is, of course, taken for granted.

Ans.: Cuff-links, studs, or any appropriate masculine ornaments are the kind of gifts a groom gives to his ushers and his best man. He also gives them their neckties, gloves, and boutonnières. The gifts may be sent to the houses of the best man and ushers, or the more personal ones may be presented on the night of the farewell bachelor dinner, which usually takes place several days before the wedding. Boutonnières may be sent to the houses or found ready at the church. Sometimes, a groom likes to give the bridesmaids their bouquets. However, these are usually considered part of the decorations of the wedding and provided by the family of the bride.

Mrs. H. T.: How should one reply to an invitation that has been written on a visiting-card? Should a visiting-card be left or sent in answer, or should a reply in the third person be sent? When may invitations be written on visiting-cards?

Ans.: An invitation on a visiting-card is considered very informal and should not, therefore, be answered in the third person. A short note would be the way to answer such an invitation. Visiting-cards are sometimes used

as invitations for informal luncheons or cocktail parties—although it is smarter and more courteous to write the invitation on regular note-paper.

Mrs. M. L.: Will you please tell me what cards should be left when making a call after a luncheon, both when there has been a guest of honour and when there has been none?

Ans.: If the guest of honour is a visitor in the house where the luncheon was given, one leaves a card for her and a card for the hostess, when calling. If the guest of honour lives in the same city, one would call on her at her own house. If there has been no guest of honour, one would leave a card only for the hostess.

Mrs. P. T. R.: When a man is a guest of honour at dinner, where does he sit?

Ans.: A man guest of honour always sits at the right of his hostess.

Mr. C. M.: Will you be kind enough to send me a list of the correct accessories that a man should wear with both formal and informal evening clothes?

Ans.: With informal evening clothes, these are the accessories to wear:

Hat: black silk topper; opera-hat; black Homburg
Shirt: white. Starched bosom and cuffs. Of plain linen or figured piqué
Collar: bold wing, white linen. A fold collar is permitted on warm evenings
Tie: black bow
Waistcoat: black silk or white piqué, single- or double-breasted
Braces, Garters: black or black-and-white
Socks: black
Shoes: black patent leather Oxfords with a plain toe, or black patent leather pumps
Gloves: white button-at-wrist or slip-on style
Coat: single- or double-breasted, in black, grey, or dark blue
Jewellery: gold, silver, or platinum links; key-chain or watch-chain; pocket watch. Black or dark coloured stone studs

Formal evening accessories include:

Hat: black silk topper; opera-hat
Shirt: same as for informal evening wear
Collar: bold wing, white linen
Tie: white piqué bow
Waistcoat: white piqué or linen, single- or double-breasted
Braces and Garters: white or black-and-white
Socks, shoes, gloves, and coats: the same as for informal evening wear
Jewellery: white gold, crystal, or platinum links. White pearl studs. Key-chain and pocket watch

Mrs. J. P.: We have just moved into our new house, which is on a woodsy road about a mile from the more closely settled parts of town. Will you please tell me how you think we should mark our house—by name or by number? As most of the friends who come to see us have cars, it seems to me that a lighted sign with our name or house number on it, placed at the entrance to the driveway, would be even better than one nearer or on the house.

Ans.: Your name on a sign is a clearer means of identification than the number of your house—people may forget the exact number; whereas they will always recognize the name. If your house is set very far back from the road, the sign would be more convenient to (Continued on page 112)

The tragedy of a young face

AND AN OLD FIGURE

and the magic that is Diana's



"KONTOUR"—Side-lace step-in girdle. At all department stores. \$5

This marvelous new reducing foundation reduces your measurements by inches the instant you put it on. At once, you see your slimmer self... your figure molded into graceful proportions as though by the hand of a master sculptor! Smartly-dressed women everywhere are wearing DIANA foundations for their beauty and comfort and to retain their slender figures.

DIANA Reducing Foundations are made of a patented health rubber—utterly unlike other reducing rubbers. Delightfully luxurious... covered with lustrous silk jersey... lined with absorbent sudeette. Hundreds of tiny perforations form miniature vacuum suction cups that gently massage away pounds while "air-cooling" the body. Wear your DIANA constantly to speed you on to the attainment of a beautiful, sylphlike figure.

\$5

These, and Other Leading Stores Feature
DIANA Foundation Garments:

ALBANY	Whitney & Co.
ATLANTA	Davison-Paxon Co.
BALTIMORE	The May Co.
BOSTON	R. H. White & Co.
CHICAGO	The Fair
CLEVELAND	The May Co.
DENVER	Joslin Dry Goods Co.
DETROIT	J. L. Hudson Co.
HARTFORD	Fox & Co.
LOS ANGELES	The May Co.
MILWAUKEE	The Boston Store
MILWAUKEE	Ed. Schuster & Co., Inc.
NEWARK	Kresge Dept. Store
NEW HAVEN	Shartenberg's
NEW YORK	Best & Co.
NEW YORK	R. H. Macy & Co.
NEW YORK	Saks—34th St.
NEW YORK	Saks—Fifth Ave.
NEW ORLEANS	D. H. Holmes Co., Ltd.
PHILADELPHIA	Gimbel Bros.
PITTSBURGH	Kaufmann's
PORTLAND, ME.	Rines Bros. Co.
PROVIDENCE	The Outlet Co.
ROCHESTER	Sibley, Lindsay & Curr Co.
SAN ANTONIO	Frost Brothers
SAN FRANCISCO	Raphael Weill Co.
SCRANTON	Scranton Dry Goods Co.
SPRINGFIELD, MASS.	Forbes & Wallace
ST. LOUIS	Famous-Barr Co.
TOLEDO	La Salle & Koch, Inc.
WASHINGTON, D. C.	Lansburgh's
WASHINGTON, D. C.	The Hecht Co.



"JIFFY"—Talon-fastened semi-step-in girdle. At all department stores. \$5

DIANA WEIGHT CLINIC

Would you like to have a "movie girl" figure? You can learn how at the special WEIGHT CLINIC scheduled to be held in your city soon. This clinic, sponsored by The Diana Co., is conducted by an authority on reducing. Write to us for the date or inquire in your local department store.

Write for Free Booklet:

"ABC OF REDUCING"

This booklet was written in reply to many requests for a simplified, safe method of reducing. "The ABC of Reducing" tells every woman how to lose weight... included are diets, special exercises and valuable information from Hollywood on how the stars preserve their youthful contours. Write to The Diana Co., 1 East 33rd St., New York City.

DIANA

THE DIANA CO., 1 EAST 33rd STREET, NEW YORK CITY

BRAEMAR

Shetland Twins

BOAST A NEW "FENCE" COLLAR!

PECK & PECK



CLEVER SWEATERS, these imported Shetland twins. So closely do they resemble hand-knitting that they save you the trouble of running up your own, and the cost of the hand-knitted kind. Besides, they give you the new fence collar cardigan. And that you'll like either buttoned high under your chin or turned back in notched lapels. White, rust, red, and specially dyed in black, and brown which is an innovation in Shetland yarn. Cardigan, \$15. Pullover, \$12.75. Tweed knit skirt, \$12.75. Hat of Mallory Super-Felt, \$7.50.



PECK & PECK · FIFTH AVENUE, NEW YORK

 WHITE PLAINS CHICAGO BOSTON CLEVELAND
 DETROIT MINNEAPOLIS ST. LOUIS PHILADELPHIA

ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 110)

motorists if placed at the entrance to the driveway. A lighted sign is not necessary, we believe, as the lights from the cars would give ample illumination—especially if the lettering is in white on a dark background, or even dark on a light background.

Mrs. M. L. E.: My husband and I, with our two boys (ten and fourteen years old), are planning a motor trip to California. As it is necessary to limit the amount of luggage, yet include the various types of clothes to wear while motoring, visiting, and staying at resort hotels in both warm and cool climates, I am taking the liberty of putting my packing problem entirely in your hands.

Ans.: Since not only packing space must be considered, but things that pack easily, select clothes that require a minimum amount of pressing and can be worn "hard." Considering your wardrobe first, we suggest a suit of canton crêpe—which does not muss readily and can be worn day in and day out, with a change of blouses. This might be in a dark colour or in a small print of the kind that would not date itself as being summerish. A bouclé suit, also with a change of blouses, takes little space in a suitcase and offers comfortable warmth for driving over mountains. With smart accessories, a bouclé suit can be worn equally well in the country or in any large city hotel where you may stop. As you will probably wish to change for dinner after a day of motoring, we suggest a lace dinner-dress in a dark colour, and a jacket or two with which to vary it. Lace packs beautifully and is, therefore, ideal for travelling. One of the jackets might be of the lace, the other of the new uncrushable velvet. To these clothes add glove silk lingerie—because it gets along nicely without having to be ironed and can be laundered easily en route. You will need a top-coat. If you can find one of the reversible variety, with a tweedy side and a dark plain side, you'll discover that it serves many purposes. A word about the colour of your clothes—plan them all around one colour scheme: brown, green, rust, blue, or black (black is not quite so good for motoring as the other colours), and you won't need to take so many shoes, bags, or gloves. Soft hats that won't lose their shape in any vicissitude of motoring are comfortable to wear during a long day and can be stuffed into a small corner of a suitcase. Tinted glasses, to help you avoid the tiredness that comes from the glare of miles of white roads; tubes of softening, cleansing creams (that the other members of the family will want to share with you after a day or so on the desert); and long, flat packages of cleansing tissues that take up no space in packing are other items which you may want to include. If you plan a long visit in any one spot that requires special clothes—afternoon dresses or evening gowns—, these might all be packed in a separate suitcase that won't have to be opened at every nightly stop.

For your two boys, tweed suits with extra trousers and one dark blue suit, each, with both white and coloured shirts, would make an adequate ward-

robe. The boys could wear sweaters under their coats when necessary, instead of taking overcoats. If you plan to stay any length of time in Southern California, a few pairs of linen knickers should be added to this list.

The same amount and type of clothes would also be adequate for your husband. Water-proof coats should also form part of the family equipment—these could be packed into a soft bag and kept inside the car.

Mrs. L. P.: I am taking a trip through the Panama Canal, with my three little sons. Never having taken a boat trip before, there are a few questions on which I would like to have your help. How should I arrange about deck chairs, seats in the dining-room, and so on? I have been told that it is customary to tip the room stewards at the beginning of the trip instead of at the end, as in a railroad journey. Is this correct?

Ans.: Sometimes, it is possible to engage the deck chairs and the table in the dining-saloon from the steamship office where you are buying your passage. However, if you are unable to do this, as soon as you go aboard you should go to the chief steward, who arranges for the dining-tables; and then to the deck steward to engage your deck chairs. It is not customary to tip at the beginning of a sea voyage, but at the end, as one does on a train journey. However, for a long trip and when travelling with children, you may find that you receive more attention by giving a part of the tip in advance and promising more for the special service which you expect.

Mrs. C. E. J.: Will you please tell me the type of clothes that are worn in the capital city of Nicaragua in the winter-time? I plan to stay there for several months and wish that you would suggest a list of the things that I'll need.

Ans.: As the seasons vary but little in Nicaragua, light-weight clothes—cottons, linens, and washable silks—are worn the year round. However, the winter is apt to be rainy, and a raincoat will prove useful. For a stay of several months, your wardrobe might include the following items:

- 1 light-weight top-coat, white or pale in colour
- 3 or 4 sports dresses
- 2 or 3 two-piece silk or linen ensembles
- 1 light-weight woollen or knitted suit
- 1 string sweater suit
- 2 afternoon dresses
- 1 dinner-dress
- 3 or 4 evening dresses, and a short evening wrap
- 2 pairs of walking shoes
- 2 pairs of afternoon pumps
- 1 pair of sports shoes
- 2 or 3 pairs of evening slippers
- 1 sports hat with a medium brim
- 2 berets or a turban
- 1 afternoon hat

Mrs. L. H.: I happen to be one of the unfortunate short-and-stouts who never appear in the fashion drawings and for whom clothes never can be found at shops. I like youthful clothes, and smart clothes, but never have the luck to find them in my size. What is the solution for me? Would you also suggest what type of hat I should wear?

Ans.: The best solution to your problem is to have your clothes made. A capable (Continued on page 116)

Lord & Taylor

SAYS THEY'RE...

washable in Ivory Flakes



washable in Ivory Flakes



washable in Ivory Flakes



Advised by salespeople in all fine stores for the safe washing of fine wools. 99 44/100 % Pure.

● "Would you like a fresh fish?" asks Angela on her first day in Nursery School. For this great occasion, she wears a red-and-white Stuart plaid, with slick matching panties, made of famous D. and J. Anderson gingham. It takes like a duck to pure Ivory suds (tested by 6 washings). Small fingers can button up this dress—and it opens flat for easy ironing. Sizes 2 to 6, \$5.95. Fourth Floor

● A young Master Builder has no silly repres-sions about getting dirty. So this is the perfect woolen outfit because cool gentle Ivory suds will wash its sins away (proved by 6 wash-ings). Shorts of navy, gray and brown flannel —have belts, but will button on to blouse or under-waist, sizes 4 to 12, \$2.95. Sweater of light-weight alpaca, in brown, camel, copen, navy. Sizes 5 to 10 \$2.95.

● "Don't move!" orders Sophronia, who's lov-ing Art in a big way with smeary chalks. For her, choose washable wools! Lord & Taylor advise washing this sweater set and skirt in cool pure Ivory suds. Twin sweaters of vicuna and zephyr, in pastel and winter colors. Sizes 8 to 10, \$6.95; 12 to 16, \$8.95. Box-pleated wool skirt in Wales plaid (green, red, white) buttons on bodice. Sizes 7 to 14 . . . \$7.95.

It is a fact proven by medical science that within our bodies there are many glands which secrete certain substances—hormones—into the blood stream. These secretions are of such drastic importance that they *absolutely* govern our growth, development, vitality, and even our emotions.

It was, therefore, only logical to incorporate these *vital and beneficial elements* in the form of a facial cream which would produce the desired results upon the skin.

De Kama, a scientist, after years of study and research, was the *first* to discover the *importance of hormones* in the preservation of a youthful complexion and was the *first* to develop them for *plastic surgeons* for their work in rebuilding depleted facial tissues.

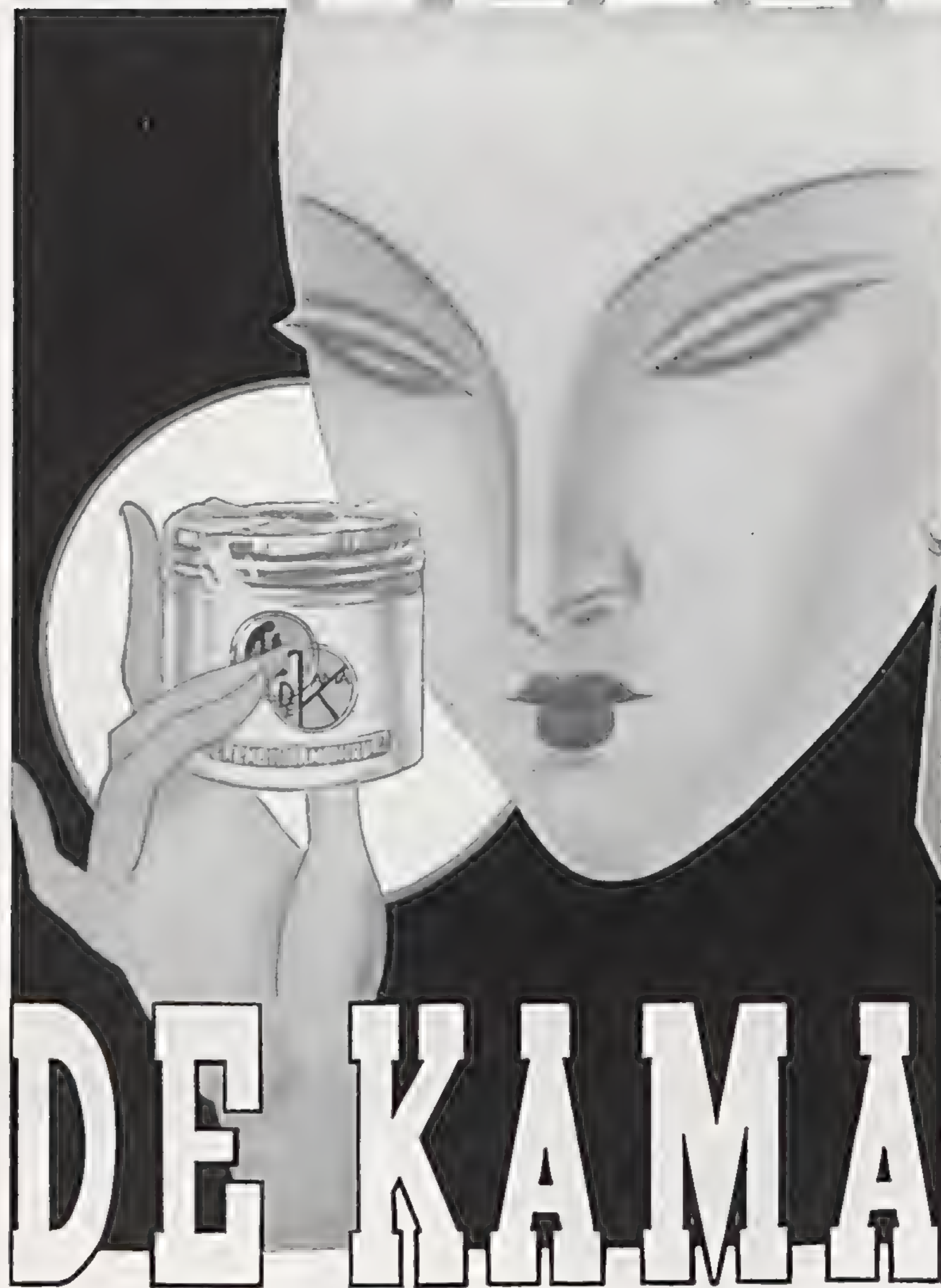
Results were so amazing that he introduced the same extracts in his *original hormone facial preparations*—to be used easily by every woman in the finest cosmetics available. The active hormone substance—extracted by De Kama's own exclusive method—is not available to other cosmetic producers and *cannot be duplicated*.

De Kama's preparations represent the *first* basic improvement in cosmetic development and are different from all other creams in principle, composition, and effect upon the skin.

For quick and best results use in conjunction De Kama Cleansing Creme, 1.50, 2.50 and 4.50, De Kama Creme Vi-Tavo, 3.50, 6.00, De Kama Creme Harmonique, 7.50

De-Kar-Mone \$35
For neck, throat and chest

Creme Harmonique Special \$25
For the devitalized skin



DE KAMA

Among stores featuring De Kama products are the following:

Boston, Wm. Filene's Sons Company
Brooklyn, Frederick Loeser & Company
Chicago, Mandel Brothers
Chicago, Marshall Field Company
Columbus, The F. & R. Lazarus & Co.
Denver, The Daniels & Fisher Stores Company
Detroit, The J. L. Hudson Company
El Paso, Popular Dry Goods Co.
Fort Worth, The Fair
Houston, Foley Bros. Dry Goods Co.
Kansas City, Emery, Bird, Thayer Co.

Kansas City, John Taylor Dry Goods Company
Los Angeles, Bullock's
Minneapolis, The Young-Quinlan Co.
New York, Bonwit-Teller, Inc.
New York, Saks-Fifth Avenue
Philadelphia, Strawbridge & Clothier
Phoenix, Goldwaters Mercantile Co.
Portland, Meier & Frank Company
San Diego, The Marston Company
San Francisco, The White House
St. Paul, Schunemans & Mannheimers
Syracuse, Dey Brothers

If not obtainable in your locality, write direct to De Kama Salon, 9442 Wilshire Boulevard Beverly Hills, California

SOCIETY

BIRTHS NEW YORK

Adams—On September 15, to Mr. and Mrs. John T. Adams (Elinor Shepard Bright), of Mount Kisco, New York, a son.

Alker—On August 25, to Mr. and Mrs. Henry A. Alker, junior (Thelma R. Tipson), of Sands Point, Long Island, a daughter, Susan Emrose Alker.

Byrd—On September 12, to Mr. and Mrs. William Byrd, junior (Alice Luce), of Princeton, New Jersey, a daughter.

Chapman—On August 31, to Mr. and Mrs. Richard D. Chapman (Caroline Trowbridge Townsend), of Greenwich, Connecticut, a son, John D. Chapman.

Cuyler—On September 9, to the Reverend John Potter Cuyler, junior, and Mrs. Cuyler (Eugenia Boross), a daughter.

Doyle—On August 24, to Mr. and Mrs. Luke Cantwell Doyle (Rita Boker), of Locust Valley, Long Island, a daughter.

Durstine—On September 15, to Mr. and Mrs. Roy S. Durstine (Virginia Gardiner), a son.

Turnure—On June 5, at Hope Ranch, Santa Barbara, California, to Mr. and Mrs. David A. Turnure (Marian V. Wilson), a daughter, Harriet Turnure.

BOISE

Eberle—On August 8, to Mr. and Mrs. J. L. Eberle, a daughter.

CHARLESTON, WEST VIRGINIA

Andrews—To Mr. and Mrs. Donald Andrews (Nancy Ellen Beury), a daughter, Nancy Ellen Andrews.

Donnally—On August 22, to Mr. and Mrs. Wirt W. Donnally (Dorothy Davis), a daughter, Linda Johnson Donnally.

CHARLOTTE, NORTH CAROLINA

Hutchinson—On August 20, to Mr. and Mrs. S. P. Hutchinson (Elizabeth Van Meter), a daughter, Ann Coleman Hutchinson.

Rose—On August 8, to Mr. and Mrs. Louis Langford Rose (Eugenia Rennie), a daughter, Eugenia Rennie Rose.

Shannonhouse—On August 25, to Mr. and Mrs. James Moore Shannonhouse (Frances Woodward), a daughter.

POUGHKEEPSIE

Smith—On August 10, to Mr. and Mrs. David DeGarmo Smith (Marjorie Hunt), a son, Gerald Hunt Smith.

READING

Seidel—On July 14, to Mr. and Mrs. William Seidel (Hildegard Mittendorf), a daughter, Maxine Seidel.

SAINT JOSEPH, MISSOURI

Jornayvaz—On September 3, to Mr. and Mrs. Robert Paul Jornayvaz (Mildred Goetz), a daughter, Mildred Louise Jornayvaz.

SAN ANTONIO

Emerson—On August 19, to Mr. and Mrs. Everett S. Emerson (Ruth West), a daughter, Nancy West Emerson.

SAN DIEGO

Frazee—On August 4, to Mr. and Mrs. Robert Frazee (Jean Utt), a daughter, Lee Ann Frazee.

SPOKANE

Hanke—On August 14, to Mr. and Mrs. Laurence Hanke (Giovanni Larsen), a daughter, Barbara Hanke.

SYRACUSE

Bond—On July 28, to Mr. and Mrs. George Bond, junior (Margaret Wade), a daughter.

Fortmiller—On July 30, to Mr. and Mrs. Paul Fortmiller (Leta Gallup), of Newark, New York, a daughter, Lola Gallup Fortmiller.

Greene—On August 29, to Mr. and Mrs. Franklin Greene (Eleanor Grant), a daughter.

Wild—On August 4, to Dr. Payson Sibley Wild, junior, and Mrs. Wild (Marion Lewis), of Boston, Massachusetts, a daughter.

TAMPA

Knight—On September 1, to Mr. and Mrs. P. O. Knight, junior (Rhoda Fraleigh), a son, Peter O. Knight, fourth.

McNevin—On August 21, to Mr. and Mrs. Donald McNevin (Elizabeth Withers), a son, Michael Tucker McNevin.

Wannamaker—On July 5, to Mr. and Mrs. Marion Wannamaker (Agnes Perkins), a son, Marion Wannamaker, junior.

BIRTHS

TORONTO, ONTARIO

Benson—On September 12, to Mr. and Mrs. Donald Benson (Edith Baillie), a son.

Crawford-Brown—On September 12, to Mr. and Mrs. Lyman Crawford-Brown (Stair Lyon), a son.

Hendrie—On September 8, to Mr. and Mrs. George C. Hendrie (Edith Olmstead), a son.

ENGAGEMENTS

NEW YORK

Hoe-Hall—Miss Carolyn Phelps Hoe, daughter of Mr. and Mrs. Arthur Ingersoll Hoe, of New York, to Mr. Sherwood Hall, third, son of Mr. and Mrs. Sherwood Hall, of Santa Barbara, California.

DENVER

Foster-Thorp—Miss Mary Foster, daughter of the Reverend Henry Foster and Mrs. Foster, to Mr. Herbert Morton Thorp, junior.

Wilson-Dyer—Miss Sally Wilson, daughter of Mr. and Mrs. Harry Powell Wilson, to Mr. Seth G. Dyer, of Los Angeles, California.

PITTSBURGH

Bliss-Alderdice—Miss Elizabeth Chalfant Bliss to Mr. George Frederick Alderdice, junior, of Youngstown, Ohio.

SAN ANTONIO

Savage-Holshouser—Miss Ella Savage, daughter of Mr. and Mrs. John Hamilton Savage, to Dr. Charles Augustus Holshouser, son of Mr. and Mrs. H. A. Holshouser, of Salisbury, North Carolina.

SPOKANE

Easton-Bradley—Miss Jane Easton, daughter of Mr. and Mrs. Stanley A. Easton, of Coeur d'Alene, Idaho, to Mr. John Davis Bradley, of San Francisco, California, son of the late Frederick Worthen Bradley and Mrs. Bradley.

SYRACUSE

Froelich-Hubbard—Miss Margaret Froelich, daughter of Mr. and Mrs. Louis D. Froelich, to Mr. R. James Hubbard, son of Mr. and Mrs. Robert F. Hubbard, of Cazenovia, New York.

Smith-Barnes—Miss Celestia Smith, daughter of Dr. Burnett Smith and Mrs. Smith, of Skaneateles, New York, to Mr. John Barnes, son of Mr. and Mrs. E. Austin Barnes, of Syracuse, New York.

Smith-Wynkoop—Miss Janet Smith, daughter of Mr. and Mrs. Lewis P. Smith, to Mr. Niver Wynkoop, son of Dr. Edward J. Wynkoop and Mrs. Wynkoop.

TAMPA

Lyons-Jahn—Miss Carol Lyons, daughter of Mr. and Mrs. C. W. Lyons, to Mr. Fredric Jahn, of Washington and New York, son of Mr. and Mrs. A. H. Jahn, of New York and Vienna, Austria.

YOUNGSTOWN, OHIO

Hurd-Baruch—Miss Dorothy Hurd, daughter of Mr. and Mrs. Herman Hurd, of Youngstown, to Mr. Edward Baruch, son of Mr. Emil Baruch, of New York City.

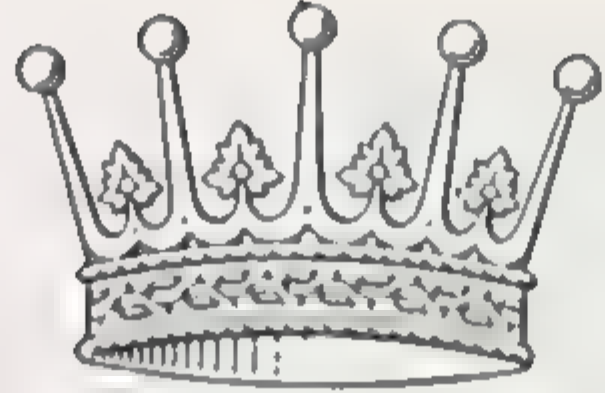
WEDDINGS

NEW YORK

Buck-Weekes—On September 8, in Christ Episcopal Church, Oyster Bay, Long Island, Mr. Winthrop Porter Buck, son of Mr. and Mrs. Harold Winthrop Buck, of New York and Oyster Bay, and Miss Dorothy Higginson Weekes, daughter of Mr. and Mrs. Arthur Delano Weekes, of Oyster Bay and New York.

Dickinson-Read—On September 4, in Saint Aidan's Chapel, South Dartmouth, Massachusetts, Mr. Howard Cocks Dickinson, son of the late Howard Cocks Dickinson and Mrs. Dickinson, of New York, and Miss Cynthia Potter Read, daughter of Mr. and Mrs. Warren Kempton Read, of New Bedford, Massachusetts.

Drummond-Fincke—On August 4, in Southampton, Long Island, Mr. David Drummond, son of Sir Eric Drummond, British Ambassador to Italy, and Lady Drummond, and Miss Nancy Seymour Fincke, daughter of Mr. and Mrs. Reginald Fincke, of New York and Southampton. (Continued on page 116)



Peeress Percale Sheets



19TH CENTURY ENGLISH BEDROOM BY W. & J. SLOANE

PEERESS PERCALE SHEETS BY PEPPERELL

Luxurious raiment for your loveliest bed—Pepperell Peeress. Here is one of the finest percale sheets in the world, with years of wear woven into it. This is due to balanced weaving (a method which gives equal strength in the length and the width). You'll love its smooth texture, its snow-like whiteness and its amazing softness. And Peeress is not expensive. You'll find the new Pepperell True Size label on all

the popular lengths of Peeress. This means the sheets are measured *after* hemming, not before. Peeress may be had in classic white and many of the new water-color pastels. Its hem variations include deep plain ones, colored ones, embroidered scalloped edges and exquisitely fine hem-stitching in one, two, three and four rows. Many of the leading shops are now showing Peeress, beautifully packaged in an Empire Toile box.

ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 112)

dressmaker can take any pattern in a regular size and make the necessary proportionate changes to suit the shorter figure—and a dressmaker who once becomes “used to you” can add smart and even frivolous details (if you like them) to whatever basic type of dress she finds is most becoming to you. In choosing your patterns, select the ones that have straight lines and not too much of a girdling effect around the waist-line. And avoid wide belts.

These are a few fundamentals to

bear in mind: up-and-down lines lengthen the silhouette; dull fabrics are better than shiny ones; small printed figures are better than large splashy designs; dark or soft colours with bright accents at neck-line or cuffs put the emphasis where it will do no harm. Close-fitting hats with taller crowns are better for you than broad, flat ones. When trying on a hat, always look at yourself in a full-length mirror, so that you can see how the hat becomes your figure, as well as your face.

SOCIETY

(CONTINUED FROM PAGE 114)

WEDDINGS

NEW YORK

Everett-Prime—On August 10, in the First Presbyterian Church, Ballston Spa, New York, Mr. J. Nelson Everett, of San Antonio, Texas, son of the late J. Nelson Everett, and Miss Cornelia Prime, daughter of Mr. and Mrs. William A. Prime, of New York and Saratoga Springs, New York.

Hekma-Ter Meulen—On September 8, in Saint Bede's Chapel, Rosemary Hall, Greenwich, Connecticut, Mr. Frank Jacob Hekma, son of Mr. and Mrs. Jacob Hekma, of Greenwich, and Miss Beatrice N. Ter Meulen, daughter of Mr. and Mrs. Floris W. Ter Meulen, of Greenwich, Connecticut, and New York.

Parker-Putnam—On September 21, in the Presbyterian Church, Rye, New York, Mr. Challen R. Parker, junior, son of Mr. and Mrs. Challen R. Parker, of Greenwich, Connecticut, and Miss Betty Waters Putnam, daughter of Mr. and Mrs. Albert W. Putnam, of Rye.

Rockefeller-French—On August 15, in the Congregational Church, Woodstock, Vermont, Mr. Laurance Spelman Rockefeller, son of Mr. and Mrs. John D. Rockefeller, junior, and Miss Mary French, daughter of Mr. and Mrs. John French, of New York, Greenwich, Connecticut, and Woodstock.

Shepard-Marshall—On August 21, Mr. W. Hardie Shepard, son of Mr. and Mrs. Frederic W. Shepard, of Woodmere, Long Island, and Miss Elizabeth Cunningham Marshall, daughter of Mr. and Mrs. Charles A. Marshall, of Woodmere.

Stetson-Richardson—On September 15, in Trinity Church, Southport, Connecticut, Mr. Eugene W. Stetson, junior, son of Mr. and Mrs. Eugene W. Stetson, of New York and “Beachmound,” Greens Farms, Connecticut, and Miss Grace Stuart Richardson, daughter of Mr. and Mrs. J. H. Smith Richardson, of New York and “The Moorings,” Greens Farms.

CHARLOTTE, NORTH CAROLINA

Harris-Morrison—On October 6, Mr. James Jackson Harris, son of the late Mr. and Mrs. John W. Harris, of Athens, Georgia, and Miss Angella Lawrence Morrison, daughter of Mr. Cameron Morrison.

Wedler-Wadsworth—On September 7, Mr. Frederick Charles Wedler, son of Mr. and Mrs. Frederick G. Wedler, of Alken, South Carolina, and Miss Mary Louise Wadsworth, daughter of the late George Pierce Wadsworth and Mrs. Wadsworth.

LOS ANGELES

Chandler-Lee—On September 7, in Saint John's Episcopal Church, Mr. Dan McFarland Chandler, son of Mr. and Mrs. Leo St. Clair Chandler, and Miss Barbara Barlow Lee, daughter of Mr. and Mrs. Kenyon Farrar Lee.

Firestone-Lisk—On August 25, Mr. Raymond Christy Firestone, son of Mr. and Mrs. Harvey Firestone, and Miss Laura A. Lisk, daughter of Mr. and Mrs. Anson Lisk.

Jacomini-Thomas—On August 29, in New York, Mr. Victor Jacomini, son of Mr. and Mrs. Clement Jacomini, of Pasadena, California, and Miss Katharine Thomas, daughter of Mrs. John Charles Thomas, of Los Angeles, California.

Miller-Llewellyn—On September 19, Mr. G. Everett Miller, son of Mrs. Linna Hart Miller, and Miss Dorothy Llewellyn, daughter of Mr. and Mrs. David Edgar Llewellyn.

WEDDINGS

NEW HAVEN

Patterson-Day—On September 1, Mr. William Dudley Patterson, son of Mr. and Mrs. Harold Lindsay Patterson, of Mount Vernon, New York, and Miss Ellen Day, daughter of Mr. and Mrs. Clive Day, of New Haven, Connecticut, and Greensboro, Vermont.

SAN ANTONIO

James-Guenther—On September 1, Mr. Theodore James, son of Mr. and Mrs. Vinton Lee James, and Miss Marie Louise Guenther, daughter of Mr. Erhart F. Guenther.

SAN DIEGO

Bonar-Jennison—On August 4, in San Diego, California, Dr. Perry A. Bonar, son of the late Robert W. Bonar and Mrs. Bonar, of San Francisco, California, and Miss Alma Jennison, daughter of Dr. John Egbert Jennison and Mrs. Jennison, of San Diego.

SANTA BARBARA

Haines-Tuckerman—On September 17, in Old Greenwich, Connecticut, Mr. William Wister Haines, and Miss Frances Steele Tuckerman, daughter of Mr. and Mrs. Wolcott Tuckerman, of Santa Barbara, California.

SPOKANE

Johnsone-Elmendorf—On August 17, in the Episcopal Cathedral of Saint John the Evangelist, Mr. Charles Ronald Johnsone, son of Mr. and Mrs. Charles W. Johnsone, of Ellensburg, Washington, and Miss Naomi Mary Elmendorf, daughter of Mr. and Mrs. Frederic Elwell Elmendorf.

SUPERIOR, WISCONSIN

Haggard-Powell—On August 8, Mr. Paul Homer Couchman Haggard, son of the Reverend Frank B. Haggard and Mrs. Haggard, of West Hartford, Connecticut, and Miss Rhoda Ann Powell, daughter of Mr. and Mrs. Lyman T. Powell, of Superior.

SYRACUSE

Dyer-Blumer—On August 10, Mr. William Allan Dyer, junior, son of Mr. and Mrs. William Allan Dyer, and Miss Marian Blumer, daughter of Mr. and Mrs. William E. Blumer.

Hancock-Smith—On September 8, Mr. A. Van Wagenen Hancock, son of Mr. and Mrs. A. J. Hancock, and Miss Martha Hudson Smith, daughter of Mr. and Mrs. Leon F. Smith.

UTICA

Campbell-Brewer—On September 1, Mr. Charles S. Campbell, son of Mr. and Mrs. Albert Mason Campbell, of Huntington, West Virginia, and Miss Emily Snow Brewer, daughter of Mrs. Charles Brewer.

Hanson-Roundey—On September 15, Mr. Eugene Hanson, son of Mr. and Mrs. Horace M. Hanson, of Yonkers, New York, and Miss Virginia Roundey, daughter of Mr. and Mrs. Eugene P. Roundey.

WASHINGTON, D. C.

Cutts-Lane—On September 12, in Newport, Rhode Island, Lieutenant Richard M. Cutts, junior, U. S. N., son of Colonel Richard M. Cutts and Mrs. Cutts, and Miss Dorothea Lane, daughter of Mr. Richard Hooper Lane.

MacArthur-Barkley—On August 21, Mr. Douglas MacArthur, second, son of Mrs. Arthur MacArthur, and Miss Laura Barkley, daughter of Senator Alben W. Barkley and Mrs. Barkley, of Kentucky.

YOUR
FALL FROCKS

require this . . .

WITH ARTIST MODEL foundations, your Fall frocks are sure to be successful, no matter which silhouette you choose.

Artist Model is the all-in-one with detachable bra. It simplifies laundering . . . it will provide a snug, sure fit, a smooth unbroken line, perfect ease and just the sort of subtle restraint to make your frocks flatter you!

Made only by AMERICAN LADY
148 Madison Avenue, New York

Style illustrated is 8350, Lastex semi step-in with lace uplift bra—low back. At better stores and shops \$10. Others from \$6.50 to \$25.

Artist
Model

THE CUSTOMIZED FOUNDATION



1906

TWENTIETH-CENTURY MODES

MANY of the characteristics that came into prominence with the mode of the first years of the twentieth century were described in the September 15 issue of *Vogue*—but one of the most important, the sports costume, was omitted so that it might be discussed at greater length. No type of costume has ever been more expressive of the life of the wearer than this. For it was at the beginning of the present century that an enthusiasm for active sports swept over women here and in Europe, and with it came a complete change in the type of clothes worn for all kinds of sports.

Looking back to the last century, one sees women playing golf—one of the first sports adopted by women—clad in Norfolk suits or “golf capes,” with tailored shirts, tight waists, and long, clumsy skirts. Made of coarse masculine tweeds and homespuns or of heavy, double-faced Oxford cloths, these seem conventional enough when compared with modern sports costume; but great was the furore when the adoption of the bicycle—which became a favourite means of transportation of the country clubs, before the days of the motor—brought a shortening of the skirt and a general lightening of the costume, while the divided skirt was frankly regarded by the conserva-

tive as a symptom of complete moral breakdown. Plaids and sober colours, Oxford-greys, dark blues, and browns, were the colours of these early sports costumes, and the fabrics of which they were made were of a weight which would dismay the hardy sportswoman of to-day, with her light, soft wools.

From this point, the evolution of the sports costume deserves an article of its own. No type of feminine costume has undergone more changes or adapted itself more effectively to the needs for which it was designed, and few held a more important position in the wardrobe of the modern woman. Who could have foreseen in the snug and ugly jersey of the last century the decorative sweater which to-day extends its activities far beyond the sports wardrobe? And did even the most alarmed critics glimpse the permanency of the shortened sports skirt? As for the knickerbocker suit, one can better imagine than express its effect on the conservative mind of Victorian England, even at the famous “end of the century.”

Not the least interesting part of the sports mode has been its influence on colours and fabrics. As if in reaction from the restraint imposed in the matter of street costumes, and from the prolonged favour accorded to black for afternoon (Continued on page 118)



1912

1913

1913



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TWENTIETH-CENTURY MODES

(CONTINUED FROM PAGE 117)



and evening wear, the colour sense of the mode ran riot in the sports costume. Mauve, once the prerogative of gentle old ladies, of demure Victorian spinsters, and of widows in half-mourning, revealed an unexpected gaiety as the hue of smart sports suits or of sweaters of silk or of wool. Yellows, greens, flashing reds—once sacred to the "pink coats" of the huntsmen—, soft, white Angora wools, clear vivid blues, and jade tones made a group of smart sports-women rival the palette of the modernist.

In fabrics, also, the change is no less amazing. The stiff old tweeds and twills and homespuns grew so soft and pleasant of texture that even the street costumes began to use these fabrics once strictly reserved for sports and country wear. Wool jersey was revived and perfected to a point which made it for years one of the most popular fabrics of the ubiquitous one-piece frock; silk jersey appeared as a soft and glossy substitute for warmer weather; while for winter sports there were hosts of the lightest, softest, and warmest costumes imaginable—knitted suits and frocks, costumes of brushed wool and of countless woven stuffs with a deep, soft nap. Flying and motoring combined to bring about an extensive use of leather, especially the soft and light, but wind-proof suèdes, for top-coats and gilets, and even at times for entire suits.

A notable feature of these years was the growing importance of Paris in this world of sports wear. The Parisienne—though she was first of all to welcome the bicycle and the motor—was long in developing any general interest in sports, which were less in accord with her manner of life than they were with that of the English-woman. During all the earlier years of the century, the smartest of sports apparel came from England. Trim, smart, and severely tailored, correct and practical, the English sports apparel was, and still is to some extent, mannish in character. Gaiety, brilliant colour, and feminine quality were French contributions to the mode, and the sports frock, worn in place of the tailored shirt and skirt, owes its origin to Paris.

At the present time, practically all of the French designers make sports attire an important part of their collections at every Opening, and a number of them definitely specialize in such apparel, creating a mode which might well tempt the most indolent to the healthful ways of sports. The sports mode has now its silks and its satins, as well as its wools and linens and rough cottons, its corsets, its correctly designed lingerie, and its shoes of smart line and serviceability, and

all of these have left, to greater or less extent, traces of their influence on the more formal modes.

In speaking of changes of line in the twentieth century, one should not overlook two lines that have led most eventful lives, the waist-line and the hem-line, which not many years ago were watched with dubious eyes, questioning whether it could be possible that they were about to meet. The waist-line began the century firmly fixed at the normal waist, that being, of course, the area of the greatest possible compression. It remained there throughout the reign of the princesse gown and of the straight-line silhouette, and rose ever so slightly when skirts began at one and the same time to grow shorter and to adopt a flare at the bottom (we credited the rising waist-line, it may be remembered, to the rising hem-line, asserting that it maintained thus the correct balance of line in the costume). Soon after the beginning of the War, however, we began to hear rumours of a new *moyen-âge* line, and presently there issued from the doors of the

Grandes Maisons, a race of gowns with only the slightest of inward curves at the waist, and with girdles set low about the hips, as the beauties of the Court of King Arthur might have worn them. The line "took" wonderfully well, and it was many years before the designers succeeded in restoring the waist-line to normal.

Even more eventful has been the life of the hem-line. It was, in the early models of the century, a line of the utmost discretion, lying on the floor for inches all the way around and sometimes trailing at the back as well and permitting dainty feet in the most incredibly pointed of shoes to do the little mouse trick to their heart's content. Long lines were the fetish of the mode, and even in the era of the princesse gown, the hem-line had, at the most, only shrunk enough to clear the ground all the way round with the most impeccable evenness. The skirts of the straight-line mode, which made walking almost an impossibility and which by reason of their scantness could not well be lifted, occasionally consented to rise to ankle length. Then the voice of the sports costume began to make itself heard. The new flaring skirts shortened at an amazing rate. They were, we held our breath, sometimes as (Continued on page 119)



TWENTIETH-CENTURY MODES

(CONTINUED FROM PAGE 118)

much as six inches from the ground; it seemed, and we said so frankly, incredible that any woman of distinction, in this country at least, would ever consent to wear them shorter than that. The *moyen-âge* frock came in with its low waist-line, but instead of trailing upon the floor as mediaeval hem-lines had done, the twentieth-century hem-line continued to rise and rise, to the vast joy of makers of silk stockings and of smart shoes, which gained, and held, such importance as they never knew before, even in the masculine mode of knee-breeches and Colonial buckles. The hem-line then passed the ankle, the calf of the leg, and paused for dubious moments at the knee, heedless of the descending waist-line.

THE FLUCTUATING HEM-LINE

On its way, it made use of all sorts of shifts and evasions to deceive our eyes as to its true purpose. It ceased to hold that even tenor which, in our experience, it had always had and took to being long on the sides and short in back and front, or the reverse. In transparent pretext, it added borders of the filmiest lace, coming eight or ten inches below the true hem-line, and it slashed itself to long pointed scallops, or called to its aid absurdly long and narrow panel trains, which trailed at back or sides, regardless of the fact that the hem-line was a good fifteen inches away from the floor. It made knickerbockers an essential article of feminine lingerie and even tempted the Paris houses to try our reaction to a modern version of the pantalet.

Eventually, the crisis was passed, and the skirt again came within measurable distance of the ground, though it retained, as a rule, the uneven line of which it made such effective use. The girdle, however, remained persistently at the hips, and the waist passed from being in a straight line from shoulder to hip, to being a definite outward curve much of the time. All blouses, even lingerie ones, were worn outside the skirt, maintaining this low waist-line and wide waist, while coats and tailored suits were either belted at the low line or not belted at all.

HATS AND COIFFURES

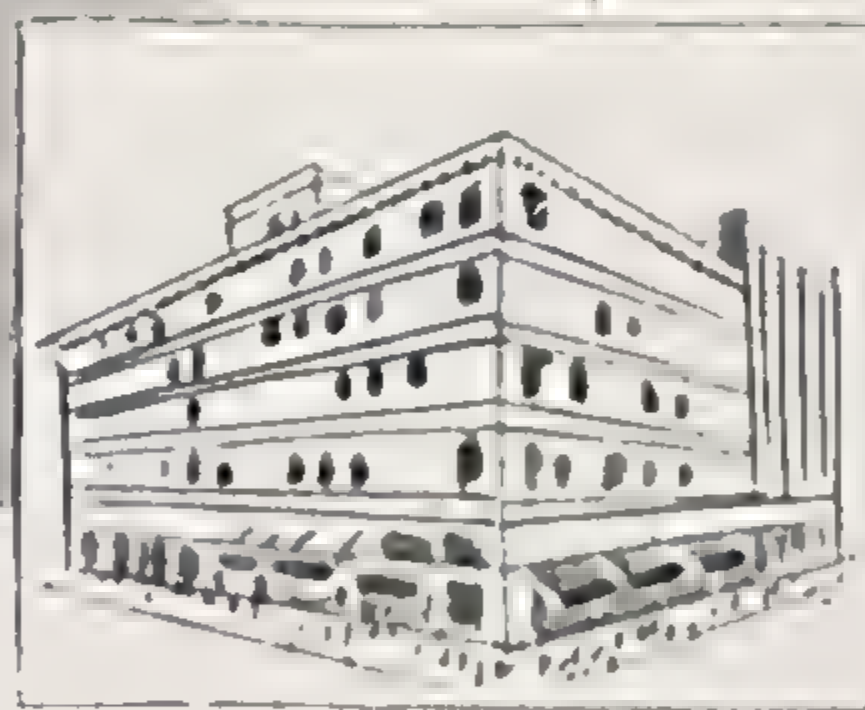
Skirts may have spent much of the early years of the century in going up, but hats, like waist-lines, spent it in coming down. The leading coiffure was the pompadour, a pompadour of such proportions as would have overwhelmed the fair Marquise to whom it owed its name. On the top of this coiffure, perched precariously and held by many hatpins, were large hats of many feathers, which were, even for motoring, anchored by yards of chiffon veil, which served also to protect the eyes and hair from the dust of the days before motor roads had attained their present hard and smooth perfection. Not until well into the second decade of the century did hats abate their size and begin that downward course to the eyebrows which was the next distinctive feature of the millinery mode.

It began with the brim, which, possibly in an effort to serve the motorist, assumed the cloche or mushroom lines, coming well down over the hair and shielding the eyes. This was presently followed by a whole series of small, close shapes, stiff or draped, of velvet or satin or cloth, which came well down to the eyebrows. The beret took its place in the feminine mode, a place which it has not yet abandoned. The toque, ideal for wear with frocks or suits of the new simplicity, attained a favour such as even the approval of Queen Alexandra had never been able to bring to it, and the hat "draped upon the head" was the darling of the mode. When large hats returned, they took a leaf from the book of these successful small hats, abandoned the bandeaux which had set them high above the coiffure, and enlarged their crowns so that they, too, all but concealed the eyebrows. Since then, the modistes as well as the *couturiers* have delved in the inexhaustible mine of period fashions. The tricorne has been revived with great success, both in its French and in its Italian forms. The capeline of the Empress Eugénie has had an immense vogue; the *niche* hat has appeared and disappeared, and there has even been a revival of the poke bonnet.

BOBBED HAIR APPEARS

Such changes in hats naturally connote changes no less sweeping in the coiffure, and changes there have been too numerous for possible enumeration. One can, at best, but indicate the most important of them. With the adoption of the close hat, the pompadour gave place to coiffures defining the shape of the head, and with it straight hair vanished from the mode, and the art of the coiffeur received a new impetus. The Marcel wave became indispensable to the smart coiffure and held its place until it was outdone by the permanent wave, which still rules the mode. Aside from the permanent wave, probably the most important event in coiffures has been the vogue of bobbed hair. Its origin had doubtless much to do with war and the exigencies of war work, but very much more to do with its perfect accord with the youthful, long-waisted, short-skirted mode, and it was extensively adopted by smart women of every age. Bobbed hair shared the distinctive characteristic of the coiffures of the last decade—that of concealing, or all but concealing, feminine ears.

At this time, earrings became an almost invariable part of the costume. This brings to mind the important part played in recent modes by jewelry of imitation or semiprecious stones. It began, no doubt, with the simple, untrimmed, one-piece frock, which made the colour note and the accenting line of a long string of beads almost essential to the success of the frock. Since this was intended merely as a colour note and for informal wear, it was in no way essential that it should be a thing of real jewels and great cost. It was much more important to have dozens of such strings in semiprecious or imitation stones, or even (Continued on page 120)

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TWENTIETH-CENTURY MODES

(CONTINUED FROM PAGE 119)

in beads of coloured wood or composition, giving just the right colour note for each frock. This proved an entering wedge for a use of artificial jewellery which the mode of fifteen years ago would have frowned on with the greatest severity. Earrings urged the same excuse. The decorative girdles—adapted from those of the Middle Ages, when woman still wore much of the family fortune in the safe and easily transportable form of personal adornments—had an even clearer case, and only rings and the jewels of evening wear can be said to have escaped the contagion.

Another obvious result of the short frock was that the mode seriously concerned itself with shoes and stockings. The traditional black and tan and white of earlier modes gave place to greys, taupe, sand shades, Cordovan, and colours to match the costume, with black largely reserved for patent leather and white for sports or summer wear, while evening slippers were gay with gold or silver brocades, or made of fabric to match the gown. Stockings and shoes matched exactly, except in the case of black shoes, where grey stockings were, for the most part, preferred.

EVOLUTIONS OF THE SHOE

In form, as well as colour, shoes changed greatly. The adoption of the low heel for sports and street wear has already been mentioned, but that is only a part of the story. In the first place, it was apparent almost at once that the long pointed shoe was entirely out of key with the short frock, making the foot look abnormally long and clumsy, and the adoption of the round-toed shoe—the so-called French last—ushered in a new era in shoes. Secure in their new prominence in the mode, shoes, which had for a century been sedate and conservative affairs, ventured to take to themselves all sorts of whims and extravagances. They were cut into intricate patterns over the instep, and they took hints from the cothurns of the Directoire and from the sandals of ancient Greece. They set their buckles at the sides and even revived for evening wear the jewelled heels of the days of the Louis. They made a point of refinement of line and substituted for the heavy Cuban heel, the slender, curving, Louis XV. heel or the lower "baby Louis" heel. In short, they became, and still remain, charming, irresponsible, feminine things for formal wear, while the sports and street shoes were sharply differentiated, after the manner of the new mode, and became healthful and serviceable to an extent previously unknown, while gaining greatly in smartness of line.


The slender modes so long in favour also brought a complete transformation of lingerie. The petticoat, which

was worn by the dozens in the Victorian era and by twos and threes even in the youth of most of us, almost disappeared from the mode, lingering only in a wisp of the softest silk jersey, or a slip of equally soft crêpe de Chine, or replaced entirely by silk knickerbockers. The elaborate camisole and the laced and ruffled underthings turned into a straight chemise with a bit of embroidery and an insert of lace giving the flattest possible silhouette. Even the materials changed so that the very term lingerie has lost its original significance as a thing made of linen. The lingerie of the first part of the century was still occasionally of very fine linen or batiste, but more usually of very soft silk or crêpe de Chine, which did not give evidence of its presence through the supple silk crêpe of the frock.

No account of the early twentieth-century mode could be complete without taking cognizance of the change which came over all the materials of the mode. The silks that stand alone were most emphatically left to stand alone by the frocks of that period, which preferred to swathe the silhouette in the softest crêpes that ever came from the looms. Draping quality became an essential. Even the wool fabrics and heavy coatings grew supple and soft in finish. Duvetine, velours de laine, suède cloth, broadcloth, velvet, and a few exceptionally soft twill materials, such as gabardine, clothed the daytime hours, while crêpes of every description—crêpe de Chine, Canton crêpe, crêpe marocain, and the lighter georgette crêpe—were the favourites for more formal wear, varied by the more sumptuous metal cloths, almost as supple as crêpe, lamés, metal brocades, and cloths of gold and silver.

STILL AN UNTOLD TALE

To one who considers the importance of the mode in this twentieth century, the hosts of people concerned in the making and reporting of it, the recurring semiannual Paris Openings, the growth of the mid-season collections, and the constant minor changes, it is apparent that all this is but the barest outline of the fashions of the first quarter of the present century. No mention has been made of the striking uses of the Spanish shawl and of the trail of fringe which it left across the mode, of the adaptations of the Arabian gandoura, of the theft of the coat of the Chinese mandarin, or of the extensive borrowings of the embroideries of the East. It can only be said that the very fashion magazines of the period prove that volumes would be required for a fully detailed account, and that the whole story is to be found by those who would know it in the countless volumes of those very magazines.



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LONDON

address book

IN THE June 15 issue, Vogue published some of its pet London addresses—for dressmakers and sports shops, tailors, milliners, shoemakers, and shops specializing in children's clothes. And now, here are more addresses where you may go to find other British specialties. It's a good idea to cut out those that interest you and paste them in your own address-book—in preparation for your next trip to London.

GLOVES

BIDE, 25 Conduit Street, W.1.—Lovely plain suèdes, doeskins. You can also get Alexandrine's gloves here.

Debenham and Freebody,
Wigmore Street, W.1.

Fortnum and Mason,
Piccadilly, W.1.

Jay's,
Regent Street, W.1.

Powell's,
Old Bond Street, W.1.

All of these shops have large selections of all kinds of English and French gloves.

BELTS AND BAGS

BEATRICE DAWSON, 13a Market Street, Shepherd's Market—Belts and bags as distinctive as anything out of Paris. All designed by Miss Dawson herself. You'll get a kick out of Shepherd's Market, too. It's a funny little square, full of old-world charm and intriguing produce shops.

DUVELLEROY, 121 New Bond Street, W.1.—Exquisite bags. This shop also makes a specialty of fans.

FORTNUM AND MASON, Piccadilly, W.1.—Some of the best bags you will find anywhere.

LA FARGE, 46 New Bond Street, W.1.—Lovely jewel-like bags.

A LA TENTATION, 83 Grosvenor Street, W.1.—A clever shop with unusual ideas. Bags made to order, using in unusual ways a cameo, or perhaps an old piece of jewellery.

LUGGAGE, GIFTS

ARMY AND NAVY STORES, Victoria Street, W.1.—The luggage found here is famous.

ASPREY, New Bond Street, W.1.—One of the loveliest gift shops to be found anywhere.

BREVES LALIQUE GALLERIES, 4 New Bond Street, W.1.—Specialist in this famous glassware.

COLLECTOR'S CURIO CORNER, 15 Dover Street, W.1.—A good place for antique jewellery and unusual gifts.

CRICHTON BROTHERS, 22 Old Bond Street, W.1.—If you are interested in Old English silver, you can't miss Crichton.

DREW AND SONS, 33 Regent Street, W.1.—An excellent place in which to buy luggage, small leather articles, brushes, and similar things.

DUNHILL, 30 Duke Street, W.1.—Everything for smokers. Hand-bags and miscellaneous gifts.

FINNIGANS, 17 New Bond Street, W.1.—Marvellous luggage, leather, and all kinds of gifts.

FORTNUM AND MASON, Piccadilly, W.1.—The gift department is unique in London; the luggage, very grand, indeed.

GEORG JENSEN, 15b New Bond Street, W.1.—Very lovely modern silver.

JAMES POWELL, 100 Wigmore Street, W.1.—Unusual glass, both old and modern.

REVELATION, 170 Piccadilly, W.1.—A good place for luggage.

SWAINE AND ADENEY, Piccadilly, W.1.—Amusing umbrellas—all sorts of leather things. Gifts for men.

HOUSEHOLD LINEN

FORTNUM AND MASON, Piccadilly—You will find the last word in lovely linens here.

GIVAN'S IRISH LINEN STORE, 112 New Bond Street—Linens to make any housewife thoroughly ecstatic.

GRANDE MAISON DE BLANC, New Bond Street—Exquisite linens, blouses, infants' things.

ROBINSON AND CLEAVER, 156 Regent Street—Practical household linens. A very good spot.

WALPOLE, 89 New Bond Street—Great specialists in linens.

WHITE HOUSE, 51 New Bond Street—Linens of the Grande Maison de Blanc type.

FABRICS

W. BILL, 93 New Bond Street, W.1.—Mentioned under sweaters, but given again here because the tweeds are among the finest you will find in London.

DEBENHAM AND FREEBODY, 27 Wigmore Street, W.1.—One of the best large specialty shops in London, with a particularly good department for fabrics of all kinds.

HARRODS, Brompton Road, Knightsbridge—An enormous fabric section. You can buy all the famous English tweeds you've heard of here—Harris, Munro, Linton—not to mention glorious French materials. In fact, anything your heart desires in the way of fabrics.

JOHN LEWIS, Oxford Street, W.1.—The Macy's of London, as far as fabrics are concerned. A large selection of all manner of fabrics at moderate prices. (Continued on page 122)

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LONDON ADDRESS-BOOK

(CONTINUED FROM PAGE 121)

LIBERTY, Regent Street, W.1.—You don't have to be told to go here, when all your life you've heard about Liberty silks—prints designed and hand-printed by Liberty. Unlike anything anywhere else.

Vickers Bros.,
6 Old Bond Street,
W.1.

Joseph Willson,
38 South Molton Street, W.1.

HARVEY NICHOLS, Knightsbridge—Excellent woollens and silks.

TROPICAL OUTFITS

In case you're on a grand tour and plan to go from England to such warm places as India or South Africa, you will find the following firms, all of which specialize in clothes for the tropics, most helpful:

Army and Navy Stores,
105 Victoria Street,
S.W.

Fortnum and Mason,
Piccadilly, W.1.

Threshers,
5 Conduit Street,
W.1.

JACQMAR, 104 New Bond Street, W.1.—Delightful fabrics of all kinds. This is purely a fabric house, but it has also an excellent dressmaking department where you can have the materials you buy made up. Fairly expensive.

MARSHALL AND SNELGROVE, Oxford Street, W.1.—A large specialty shop of the best type. Very well selected fabrics.

WOOLLANDS, 95 Knightsbridge—A large and very good specialty shop with a large and very good fabric department.

BOOK-SHOPS

BUMPUS, Oxford Street—Considered one of the best book-shops in London. You can get literally anything there, and there is a particularly fine department of children's books.

HATCHARD, 187 Piccadilly—An excellent book-shop. Chiefly concerned with new books.

TRUSLOVE AND HANSON, Clifford Street—Another good spot to get contemporary books.

FOYLE, Charing Cross Road—A particularly good source for old books. This shop will get difficult, out-of-print things for you.

QUARITCH, 11 Grafton Street—Another good shop for old books, with very good second-hand books. Many of the shops on Charing Cross Road have these.

PRINTS

Hunting and other kinds of prints are decidedly worth buying in London. The following are the best places to go for them:

Arthur Ackermann and Son,
157a New Bond Street,
W.1.

Eyre and Spottiswoode,
6 Great New Street,
E.C.4.

Ellis and Smith,
16b Grafton Street,
W.1.

Fores and Company,
41 Piccadilly,
W.1.

F. Harvey,
4 St. James's Street,
S.W.1.

The Parker Gallery,
28 Berkeley Square,
W.1.

G. Rimmell and Son,
6 Duke Street,
St. James's, S.W.1.

The Sporting Gallery,
7 Grafton Street,
W.1.

W. M. Sabin,
17 Duke Street,
St. James's, S.W.1.

ATKINSON, Old Bond Street, W.1.—One of the most luxurious and typical of English scent shops. Worth seeing just for the charm of the shop—even if you are not on a scent-buying expedition.

FLORIS, 89 Jermyn Street, W.1.—Famous the world over. Scents that are distinctly English, sold in an atmosphere of grey striped trousers, morning coats, and highly polished mahogany.

MORNY, 201 Regent Street, W.1.—If you're on the trail of scents, don't miss this shop.

YARDLEY, Old Bond Street, W.1.—English scent (and remember it is scent, not "perfume" in England) is a school all its own. You should not miss Yardley's and their famous lavender.

NOTE

CALEDONIAN MARKET—Whether you're on a shopping tour or not, don't miss this. It is to London what the Flea Market is to Paris. Filled with stalls that sell all manner of junk, but clever people have been known to make real finds, particularly in the way of old silver. It's in the Caledonian Road, Islington. The best time to go is Friday, any time after 10 o'clock in the morning.

BURLINGTON ARCADE—London's arcades are famous, but this diminutive avenue of shops is the most intriguing. Men's and women's sports accessories, particularly. It runs from Piccadilly through to Burlington Gardens, just below Bond Street.



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Featured by smart stores everywhere in the United States and in Canada.



Marinette

SUNDAY NIGHT KNITS

MARINETTE KNITTING MILLS, MARINETTE, WIS.

IN THE HOUSE OF GEISHAS

(CONTINUED FROM PAGE 55)

spent partly in the *Geisha-ya* and partly in the *Matchi-ai*, and, from her pidgin-English, I was able to form the following picture of one of her days.

Each morning, Matsuyé yawns, stretches, and lazily throws aside the enormous wadded kimono that serves as a blanket. It is ten o'clock, and she has been awakened by the tinkling of the breakfast bell. Not all of her companions can be up yet, for the house seems very still. She listens for a while and finally makes up her mind to leave the thin, silk mattress on which she has spent the night.

MATSUYÉ DRESSES

First of all, she puts on a sheer white "chemise," which is really a very short kimono that reaches only to the top of her thighs, but which has wide, bright vermilion coloured sleeves. Then, she wraps an oblong-shaped piece of scarlet crêpe de Chine about her waist. This is the hip cover, and it comes down to her ankles, like a modified skirt. Last of all, she puts her arms into another longer chemise that falls over everything else. It is a brightly coloured kimono enhanced by lovely embroidery: stylized waves, in every shade of green and blue, punctuated with the delicate flight of sea-gulls. A soft, narrow silk sash fastens this sumptuous "chemise," and thus, elegantly attired in her *négligé*, Matsuyé goes to join her friends in the dining-room.

Here are trays of white polownia wood; flowered porcelain; bowls of red, gold, and black lacquer containing limpid bouillon sprinkled with tiny mushrooms; yellow, brown, and green pickles; raw fish of a tender pink hue served on pairs of pointed bamboo leaves; rice as white as mortar between the black lacquered edges of the bowls. And crowning all this: shouts, calls, laughter, allusions to the events of yesterday, jokes, childish prattle, and unconcern.

Matsuyé goes back to her room. The straw coloured matting is bare now, for the chambermaid has hurriedly rolled up the mattress and carried it into a cupboard hidden between the partitions. The samisen hangs dark and lustrous on the immaculate walls, and the sun sifting through the wafer-like whiteness of the shoji falls on some vivid embroideries that lie in a half-opened drawer.

From among a large store of silk garments, Matsuyé chooses a light grey kimono flowered at the edges of the sleeves and skirt like a meadow in June. Slowly she unrolls three yards of a rose-and-silver obi, and then, clapping her hands together, she summons one of her companions to help her.

What a complicated work of art is the tying of an obi! A high, stiff belt, encircling the body only once, compresses the waist even more mercilessly than the whaleboned corset of our forbears. Then comes a double scarlet crêpe de Chine sash, stuffed with dried pumpkin skin, that makes one think of a reptile whose digestive process is not wholly completed. This stiff crescent-shaped piece is used to support the top loop of the bow, and, as it is not supposed to be much in evidence, it emerges only in a thin, discreet red

line at the upper part of the obi. Next comes a very narrow sash intended to hold the centre of the bow solidly against the back. Into the front of this, Matsuyé pins a brooch of dark jade. It is shaped like a medal and gives the impression of being the obi's navel. Finally, the ordeal ends with the knotting of a last sash, delicate in colour, at the base of the obi. This prevents the ends of the voluminous bow from flying up.

Now, Matsuyé goes out into the street, balancing her slender body on her *ghetas* (lacquered wood clogs made with two cross strips, one under the toes and the other under the heel). As she moves along, people turn to look after her.

It is not at all difficult to recognize a Geisha girl. Her kimono is audaciously coloured, and it trails on the ground—a fashion rarely adopted by women of the world except on ceremonial occasions—and the collar of her kimono is worn pushed far out in the back to show the flexibility of her neck and the elegance of her coiffure. Her exaggerated make-up and especially her manner of walking (toes turned in, knees moving to throw open the kimono—thus inviting intimacies for the eye)—all leave no doubt as to Matsuyé's profession. But one admires without a shade of contempt, for the Geishas are not regarded as vulgar courtesans. Society considers them rather as artists.

INSIDE AND OUTSIDE A TEMPLE

On she goes. Soon the tall roofs of the temples come in sight. She enters and, with a meditative air, seizes the thick white rope that falls stiffly from inside the temple bells and pulls it with all her strength. The attention of the spirits having been attracted to her by the clanging, she inclines her head and mentally invokes the gods.

Outside, an old woman is sitting on the temple steps holding a basket in which sheets of rolled paper have been tied in bunches like asparagus. Superstitious as are all the Geishas, Matsuyé pulls one out and reads it. On it is inscribed her fortune for the next twenty-four hours. "All good things," says the oracle. The girl is delighted at the excellence of the augury, for fate might have held a less favourable sheet in reserve; one which predicted "half-good," "fairly good," or even a lugubrious one such as "catastrophe," "half-bad," or "fairly bad." Truly luck is with her to-day!

She hails a *kuruma* (a jinrikisha which in Tokyo is as rare as a hansom cab in an Occidental city), gathers up her train with a single gesture, and climbs in agilely, giving the runner the address of her hair-dresser.

IN SEARCH OF BEAUTY

For more than an hour, Matsuyé is obliged to hold her little head very still while a hot, wet cloth is passed down the length of her hair, over and over again, in order to make it supple. Then, it is carefully lubricated with oil of camellia. Next, the hair-dresser sets to work twisting the various coils: first, the "crest" that forms an aureole to frame (Continued on page 124)

REDUCE

WAIST AND HIPS

3 INCHES IN 10 DAYS OR

... it won't cost you one cent!



TEST...the

PERFOLASTIC GIRDLE

... at our expense!

"I REDUCED MY HIPS 9 INCHES," writes Miss Jean Healy . . . "I reduced from 43 inches to 34 1/2 inches" . . . writes Miss Brian. "Massages like magic" . . . writes Miss Carroll. "The fat seems to have melted away" . . . says Mrs. McSorley.

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Use Coupon or Send Name and Address on Penny Post Card

IN THE HOUSE OF GEISHAS

(CONTINUED FROM PAGE 123)

her face; then a second knot, at the very top of her head, in the shape of a shell; and lastly, a third heavy coil, which is placed low at the back of her neck and has somewhat the aspect of a ship's prow.

Already two o'clock! Matsuyé hurries to the public baths. Here she soaps her body and plunges into a tank of hot water, taking great care not to destroy the harmonious arrangement of her hair. This over, she returns to the *Geisha-ya*.

ORIENTAL MAKE-UP

Sitting before her mirror which rests on the *tatani* (matting) and using a razor as fine as a straw, she delicately shaves the down of her cheeks so that the layer of make-up to be put on later will lie smooth and soft. She pours a generous supply of white liquid into a bowl, dips a rabbit's paw into it, and pats her neck, shoulders, breasts, and legs, in order to whiten them. Then, putting a few drops of lotion into the palm of her hand, she rubs it over her entire face. She must be very patient after this, waiting until everything is dry.

A tiny round brush with soft silken hairs takes the place of our powder-puffs, and here is Matsuyé in a veritable cloud of rice powder. With a black pencil she draws lines at the corners of her eyelids and accentuates the arc of her brows. She dips her fingers into a pot of rouge, whereupon her cheeks turn crimson and her eyelids look like two rose petals. When her lips have been outlined in scarlet, her make-up is complete. And now she places herself cross-legged on a cushion on the floor to recover her equilibrium after these rather complicated duties, and waits for the telephone call that will summon her to the *Matchi-ai*.

A GAY LIFE

Night-life begins at about five o'clock. Eminent guests arrive one after the other: statesmen, important bankers, and celebrated artists. There is dancing, singing, and music, and the Geishas pass food about on trays. They eat nothing themselves, and, after the meal is ended, they sit down near their

guests—not on cushions, but directly on the *tatani*—a sign of humility. Conversation follows, easy, gracious, and often interesting.

Matsuyé sits beside an actor and is very much envied by her companions. As a matter of fact, the most popular patrons of Geisha houses are actors. The Geishas have a strong affinity for them, for they share a talent for dancing, for singing, and for playing the samisen. Often, Geishas are allowed to take part in ballets given on the stage. The tradition of the Geishas goes back to the eighteenth century under the Tokugawa, and the importance of their rôle developed in a parallel line with that held by the Kabuki Theatre, where most of the plays dealt with the lives of Geishas. All the dramas written by the famous Tchikamatsu are based on the same theme: sensitive Geisha girls tortured by an inaccessible love, tragically flying into the country or perpetrating *shinju* (double suicide). There are still many dramas of love that take place within the *Geisha-ya* to-day.

MATSUYÉ'S ROMANCE

But it is not just because of tradition that Matsuyé is so interested in her guest. For several months past, she has felt a tremendous passion for him, bestowing the most important present a Geisha can give, paying from her own purse the tariff that his presence in the *Matchi-ai* demands, and also withstanding the terrific rivalry of her companions. How enviable is the lot of these actors! In spite of their age (which is often well advanced), the Geisha girls never tire of showering them with a thousand and one favours.

Often, Matsuyé's rôle comes to an end with a conversation that is either of a worldly nature or is gaily flirtatious. In these instances, she goes to her bed in the *Geisha-ya* well before midnight and sleeps alone. Sometimes, however, the night slips by while she is still in the *Matchi-ai*, but never without her full consent. For Matsuyé is a celebrated Geisha and, as such, earns her right to the esteem of the "Directors" of the house, as well as to all pleasures. She is so beautiful!

TO THOSE IN SEARCH OF BEAUTY

Colours have undergone a revolutionary change this season. They're more subtle, more intense, and lovelier than ever before. But all this change necessitates a revamping of your own scheme of make-up. What have you done about experimenting with the marvellous new shades of lipstick and rouge and powder that are the perfect complements to these new fabric colours for winter? If you want advice about the new cosmetics, write to Vogue Information Service, 420 Lexington Avenue, N. Y. C.

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"BLUE ORCHID"

with the chaste delicate hues of pampered orchids . . . aristocrats grown under glass . . . with the lush, sensuous beauty of their gypsy sisters of the jungle for which men give their lives . . . for the variant moods of Woman . . . Orchidée Bleue!

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BARTON & GUESTIER
BORDEAUX, FRANCE

Don't wait for friends to tell you about this ONION SOUP



SERVE it right in your own home! The name is Hormel. And the soup—ah! Made with onions browned in butter . . . cooked in rich beef stock . . . seasoned well with aged Parmesan cheese.

P. S.—If your grocer cannot supply you, send his name, address and 10c to cover cost of handling to Geo. A. Hormel & Co., Austin, Minn. for full size, introductory can.

HORMEL
ONION SOUP
French Style

DON'T SAY YOU WON'T

SUPPOSE some one tells you that in 1950 you're going to shave your hair off entirely, wear wooden clogs, rubber hats, metal stockings, and fur panties—don't throw your head back and laugh derisively. You never know. Fashion is stranger than fiction, any day. The proof is in this pudding; excerpts gleaned from old Vogues. Read them—and remember your own obstinacy, if you lived that far back! Which doesn't mean that we were wrong. We were merely doing our duty, which is reporting. Anyway, here you are:

"Wash gloves may be worn, but are always less elegant than suède." (July 1, 1925.)

"Short gloves with short sleeves always give a 'Sis Hopkins' effect that is disastrous to chic." (July 1, 1926.)

"Our grandmothers knew a lady wasn't a lady if she put her gloves on in the street." (February 1, 1924.)

"Now comes, in liquid form, an enamel for the nails. It gives a beautiful finish without any appearance of artificial glaze, which is in very bad taste." (June 15, 1912.)

"Use rose for your nails, not red." (June 15, 1924.)

"White, while perfect for the country, is impossible for town wear. Black, although distinguished for city wear, is always wrong and entirely out of feeling for country wear. To the business woman, we suggest she should not choose navy-blue—it shows the dust too much." (July 1, 1925.)

"Don't adopt the mannish mode. Reserve the boyish atmosphere for sports, the only time it is really appropriate for a girl." (June 15, 1924.)

"More and more the woman who takes sports seriously tends to adopt the breeches and jacket that were first adopted by the horsewoman. One can not help wondering just how far this fancy for masculine costume is going." (March 15, 1922.)

"The reports of the trouser skirt can not be seriously considered. One can not imagine a refined woman appearing in public in a divided skirt. Why should nice women wear them? They can never be made pretty, graceful, nor chic." (March 1, 1911.)

"The trouser skirt is vulgar, ugly, and wicked. The world has gone mad." (April 1, 1911.)

"All the shops are showing the new and brilliant beach pyjamas, so successfully worn at the Lido, so daringly sponsored by one lone Newport leader last summer. Will they or won't they be seen at Palm Beach? But customs are very different at the Lido and at Palm Beach, and it is unlikely that their popularity will be as great in this country as in Italy." (January 15, 1925.)

"The sea bather looks much smarter when the bathing-suit is long of sleeve and high of neck." (June 1, 1922.)

"Velvet has lately been finally accepted as a practical material for bathing-suits." (June 1, 1922.)

"There is an unwritten law that to go into the water at Palm Beach be-

fore 11:45 in the morning is to lose caste; one may even be taken for a maid or valet." (April 1, 1915.)

"Mrs. Castle did the newest thing in coiffures when she bobbed her hair. This is such a radical departure from the usual and would be so hard to wear in the majority of cases that there is little likelihood of its general adoption." (February 1, 1915.)

"Bangs are fast." (1916.)

"It is now at least ten years since the bob made a definite and, probably, a permanent appearance in the mode . . . and so youthful is it, so practical, that never again, one feels safe in prophesying, will bobbed hair be out of fashion." (July 15, 1926.)

"Although absurdly superfluous in the eyes of the French, our modest custom of considering stockings and skirt necessary complements of a bathing-costume is as much due to aesthetics as to prudery. They really do lend charm to the costume as a whole." (June 1, 1913.)

"The mauve prejudice that regarded a painted lady with horror, twenty odd years ago, has endured—again with reason—into the field of sports to-day. Make-up for riding still seems vulgar. Make-up for golf and tennis must be limited to a discreet use of powder." (July 15, 1926.)

"The wild idea of dancing between courses at dinner is a grotesque phase of an otherwise harmless mania, as is also an exhibition of the turkey-trot in bathing-dress on the sands to the music of a phonograph and under rapid fire from snap-shot cameras. That is a bit too vulgar. It takes the bloom from the rose; and the matrons at Palm Beach did perfectly right when they forbade their daughters to take part in such an affair." (April 1, 1913.)

"There are those who maintain that women, delighted to have been relieved of the necessity of radical changes in the mode from season to season during the War, will continue to fight the incursion of revolutionary novelties." (January 1, 1919.)

"Speaking of ladies in great décolleté at the theatre, it may be urged in extenuation that the wearer of such a costume is going on to a supper or dance after the theatre. Doubtless that is often true, but in such a case, the woman of impeccable taste would occupy a box at the theatre or, at least, would wear her wrap if she preferred to sit in the parterre. Moreover, we shall soon be of one mind in this matter." (July 1, 1919.)

"It is bad form for a woman to take cocktails at a public place before tea-time. It stamps the character and caste of the woman as, well—outré." (March 15, 1915.)

"One must admit that there is a charm about the new girls of this winter. They are a bit mannish, perhaps, but their figures are as straight as arrows; their eyes are clear; and their complexions are faultless. They can not use cosmetics even should they wish to, for, in their exercise and sports, the colours would run faster than they do." (January 1, 1913.)

Wil Wite

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For wear under the snuggle coat to the big game — for the office — for the links — for general utility wear, that's TOUCHDOWN, an all 'round, two piece (blouse and skirt) knitted presentation by WIL WITE... Your heart will skip a beat, maybe two, over the huddle collar, the pigskin type of yoke lacing and lateral pass belt... The important feature, however, of TOUCHDOWN is the original fabric, a rhythmic flow of blending colors, from light to dark and back to light again with vertical overlays just a dash apart, all flecked with rabbit... To understand and appreciate the rich artistry and singular craftsmanship WILWITE has introduced into the realm of things knitted, you must, *positively*, see the WIL WITE knitted presentations, which, as you naturally would expect, are confined to the more important stores... Prices range from \$16.75 to \$45.00... WIL WITE, Merchandise Mart, Chicago; Mills, Olympia, Washington. Creators of the internationally renowned WILWITE swimming suits, priced \$4.45 to \$12.75.



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—now women everywhere are asking for this new, exciting lipstick

"One woman tells another," as they say in the Sunday supplements—and thus begins the vogue of heightened *natural* coloring.

Its name is TRULIP. Created by a famous French chemist, it merely idealizes Nature. Your own lovely coloring *comes to life* through a thin, transparent film. You apply it once — admire its delicate fragrance — then forget it for the day.

LIGHT, MEDIUM, GRINGO RED, and RASPBERRY — at \$1.00 for the generous red-and-gold cartridge. Ask for it at leading department stores and the better shops. If it is not yet available, write to DALARA, INC., 521 Fifth Avenue, New York.



Put it on as you would any other lipstick.

Wait three or four minutes (no longer).



With a cleansing tissue, remove all that will rub off.

trulip

THE transparent LIPSTICK

FOR THE HOSTESS

IN these days when we hear so much about the importance of eating vegetables, it is pleasant to come upon a few new ways of preparing them. And here are several variations on familiar vegetable themes—some of them served and recommended by a successful bachelor host, the others suggested by a hostess known for her delicious meals. The latter precedes her recipes by several valuable hints.

A pinch of soda, she says, placed in the water with bacon, will better extract the seasoning for vegetables.

To remove the odour of onions, they should be parboiled for ten minutes, with one teaspoonful of ginger.

A few bits of bread tied in a thin cloth and put in the kettle with vegetables such as cabbages, onions, turnips, and cauliflower while they are boiling will prevent disagreeable odours.

CARROT TIMBALES

To make these timbales, grate or scrape enough raw carrots to fill two cups. Add four well-beaten eggs, four tablespoonfuls of melted butter, salt and pepper to taste, a few drops of onion-juice (optional), cayenne, a little thick cream, and one tablespoonful of flour. The mixture should be turned into a well-greased ring mould or timbale moulds, the mould set in hot water and covered with greased paper, and the timbales baked until firm. These are served with white sauce to which fresh carrots, pease, or Lima beans are added.

STUFFED EGGPLANT

This delicious dish is made as follows. Cut the eggplant in half, scoop out and chop the insides, put them in a pot with a little water, and cook until tender. In another vessel, boil the skins in salt water until tender. Fry one chopped onion in two tablespoonfuls of butter, add the chopped eggplant, water and all, toasted grated bread-crumbs, salt, and pepper. This mixture should be of about the consistency of thick butter. Put it back into the skin (or use ramekins, if you prefer), sprinkle bread-crumbs mixed with melted butter over the top, and brown in the oven.

CORN SOUFFLÉ

½ cupful of butter
2 cupfuls of milk
½ can of corn
1 cupful of flour
8 eggs
Salt, pepper, and cayenne to taste

Make a cream sauce, and add the corn. Cool this a little, then mix with the egg yolks. Add the salt, pepper, and cayenne, then the egg whites beaten very stiff. Put the mixture in a buttered and floured dish and bake for twenty-five or thirty minutes in a slow, warm oven.

CREAMED CELERY

Dice or cut celery in finger-lengths, boil them in salt water until tender, drain, put the diced celery in a baking-dish with white sauce and grated cheese. Put buttered bread-crumbs on top and brown in the oven. The celery

may be served in individual ramekins instead of a baking-dish.

NUT CROQUETTES

Put one cupful of chopped almonds or roasted peanuts in a bowl. Add two cupfuls of mashed sweet or Irish potatoes, one-quarter teaspoonful of grated nutmeg, salt and pepper to taste (if Irish potatoes, one teaspoonful of onion-juice), one tablespoonful of chopped parsley, and one beaten egg. Form this mixture into croquettes, dip them in flour, brush over with beaten egg mixed with water, roll in bread-crumbs or crackers or crushed vermicelli. Fry the croquettes in deep fat. If preferred, the nuts may be left out of the inside and the croquettes rolled in them while hot.

ONION RINGS

Slice a large Bermuda onion into one-half inch slices and separate them into rings. Place in a bowl of ice-water for one hour before using. Dip the rings in a batter made of one egg white, one large tablespoonful of flour, and one-half teaspoonful of salt. Fry them in deep fat until brown, drain on brown paper, and serve with lamb chops or beefsteak.

STUFFED CARROTS

The hearts are taken out with a knife, and the carrots are boiled in salt water until they are tender. Chopped onions and celery are browned in butter and stuffed into the carrots. Then the carrots are rolled in beaten egg and cracker-crumbs and browned in butter. They are served with parsley leaves in the large end of the carrot.

CORN OYSTERS

Three ears of corn are boiled, and the grains are cut off. These are mixed with one tablespoonful of melted butter, one-fourth teaspoonful of salt, one teaspoonful of baking-powder, a cupful of milk. Enough flour should be added so that the mixture will drop from a spoon. The oysters should be cooked in boiling fat. This recipe serves six persons.

LIMA BEAN CASSEROLE

1 onion, sliced thin
½ tablespoonful bacon fat
½ cupful diced beef (uncooked)
2 cupfuls Lima beans
1 cupful diced potatoes
1 chopped pepper
1 cupful tomato-juice
½ teaspoonful salt
1 chopped bay-leaf
1 small piece diced celery

The onions are browned in the bacon fat. Next, the meat is added and seared. Then, mix this with the vegetables in the casserole and add enough water to show through the mixture. This should be baked in a moderate oven.

BAKED CABBAGE

A cabbage is boiled for ten minutes. Then it is placed in a baking-dish in this manner—a layer of cabbage; a layer of bread-crumbs dotted with butter and seasoned with salt and pepper. The layers are covered with milk, and the mixture is baked in a slow oven.



THOUGH dearest friends say "Darling, what *have* you been doing to yourself? You look wonderful!" Kitty-cat lady purrs and says nothing. She's been using Satinmesh twice a day and it has made her skin look like a new one—a young, satiny new one!

BECAUSE Satinmesh, the remarkable new liquid preparation, cleanses pores as they've never been cleansed before; stimulates the skin to a rosy youth; gently closes gaping pores—and acts as a perfect powder base.



It does all this! You can feel it work—and see its marvelous results. And wonder of wonders—here is a liquid that *will not dry the skin!* It's so *thrifty*, too—does the work of *four* expensive preparations!

Send for the "Over-Nightie"

A shell-pink purse packet containing a square cut bottle of Satinmesh and the cotton to apply it, is yours if you send 10c in stamps to cover postage and packing... don't fail to get yours! Address Alma Woodward, Dept. G, Graybar Bldg., New York.



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It's yours for the asking—the clever little folder that gives away all the delectable mixed-drink secrets of Dubonnet. And in the meantime, why not find out, by actual experience, just what it is about Dubonnet that has made it such a fashionable favorite! Schenley Import Corporation, Room 556, 18 West 40th Street, New York.

DUBONNET

The Great French Appetizer

A *Schenley* IMPORTATION

NOBLESSE OBLIGE

WITH insufficient funds, agencies in the field of health education are trying to meet present conditions, to respond to demands heavier than ever before, and to carry on so that the ground already won shall not be lost. The New York City Cancer Committee of the American Society for the Control of Cancer is one of these agencies. Supported entirely by public subscription, it is calling special attention at this time of the year to the increased need for cancer education during this period of readjustment when so many who lack funds are apt to neglect their health, disregard warning signs, and trust to luck.

Particularly in the case of cancer is delay dangerous and early examination and treatment imperatively necessary. For in the early treatment of this disease lies the only hope of escape. It is gratifying to be assured that, as a result of public education in cancer during the past few years, patients suffering from the disease are coming to physicians at earlier stages in its development, when there is a chance of a cure. This is due largely to the work of the American Society for the Con-

trol of Cancer, and it represents a most helpful advance in the field of health education.

The financing of such work is always a task. To secure the funds necessary for carrying on its work throughout the year, the New York City Cancer Committee of the American Society for the Control of Cancer has put out an address label that carries the emblem of its work—a sword twined with the symbol of healing, typifying the fight for humanity against disease. The use of these strikingly effective labels on your mail and, later, on your Christmas packages indicates your endorsement and participation in this fight against cancer. The labels are sold in lots of twenty for one dollar, and all the proceeds from their sale go to the New York Committee. They can be ordered by mail, in any quantity, from the New York City Cancer Committee, 150 East Eighty-Third Street, New York City.

Those who are in touch with the situation tell us that the need for health education is great. Won't you please order as many labels as you possibly can? Or send in a contribution?

CASTLES IN DENMARK

(CONTINUED FROM PAGE 53)

those who are not used to it. The following menu, at a *prix fixe* of about a dollar and a half, is copied from the bill of fare at the Restaurant Wivex, one of the most famous restaurants in Copenhagen:

- Canapé à la russe
- Consommé double Clermont
- Crème mulligatawny
- Homard froid Casanova
- Suprême de carrelot à la Newbourg
- Caneton sauté aux légumes panachés
- Médailon de veau avec printanière sauté
- Selle d'agneau rôti aux truffes, pommes frites
- Glace bombe Trocadéro, pâtisserie
- Melon à la Tivoli
- Fruits assortis

Lunching one day at Bellevue, the bathing-beach outside of Copenhagen, I had the most delicious dish of curried rice, spinach, and *écrevisses*. I praised it to the head waiter who, a little later, to my great surprise, brought me a piece of paper on which was written the recipe. I pass it on to you: "The rice is boiled in water with curry sauce, covered with spinach (only slightly boiled). Over that is spread a layer of shelled *écrevisses* or shrimps; Hollandaise sauce is poured over the whole, and the dish is browned in a hot oven."

Copenhagen is unbelievably gay. It is called "the Paris of the North," and, indeed, it is much gayer than Paris has been for many a day. The tables on the terrace in front of the Hôtel d'Angleterre are the meeting-place for all Copenhagen and all distinguished visitors. At night, there is a sort of Luna Park, called "Tivoli," to which everybody goes. It is a small amusement park, over one hundred years old, and it has retained all the charm and atmosphere of the eighteenth-century engravings one sees of the Palais Royal and Ranelagh when they were the fashionable rendezvous of the period. I dined on the terrace of the Restaurant Nimb, one of those that border the illuminated Tivoli gardens, to watch the Sunday night fête. There was a stage with acrobats, a tank with diving girls, a

Chinese theatre, and a wonderful parade of children dressed like the King's guard, with a band and a gilded coach drawn by four white ponies. In it sat a miniature king and queen, very like Cinderella's pumpkin coach. None of all this would be so extraordinary if it did not seem more like the theatre than reality—and much more like the 1830's than the 1930's.

But Denmark is very modern, for it is, after all, a social democracy—and very advanced at that. Even the people are stream-line, and they are ninety per cent. real platinum blondes! The one or two yearly Court functions are, I am told, really splendid sights. The stairs of the palace are lined with footmen in the original sixteenth-century liveries of the Court, which, believe it or not, are in scarlet and white, with blue sashes and powdered wigs on which are perched flower-pots—filled with artificial flowers. (Pots and flowers are of the period.)

But if you go any night to the Arena, the big cabaret, you will see a perfect example of the night-life of the future: an enormous dancing-place in which the poor man and his girl can go and have a glass of beer, and the rich man and his dinner-party in evening clothes can drink champagne, all dancing side by side to one of the best orchestras you ever listened to (dressed in orange velvet and white satin); this orchestra alternates with three men at three pianos on an opposite stage. It is all so totally unlike the small, expensive *boîte* of London, Paris, or New York.

This Northern world impresses one as being a world of its own, apart from the rest of Europe (as indeed it is) and growing in its own direction towards a future that is a step forward, and not a step back. I have just found it. As yet I know nothing of it. But I mean to return and see more. This is just the beginning of my Northern voyages.

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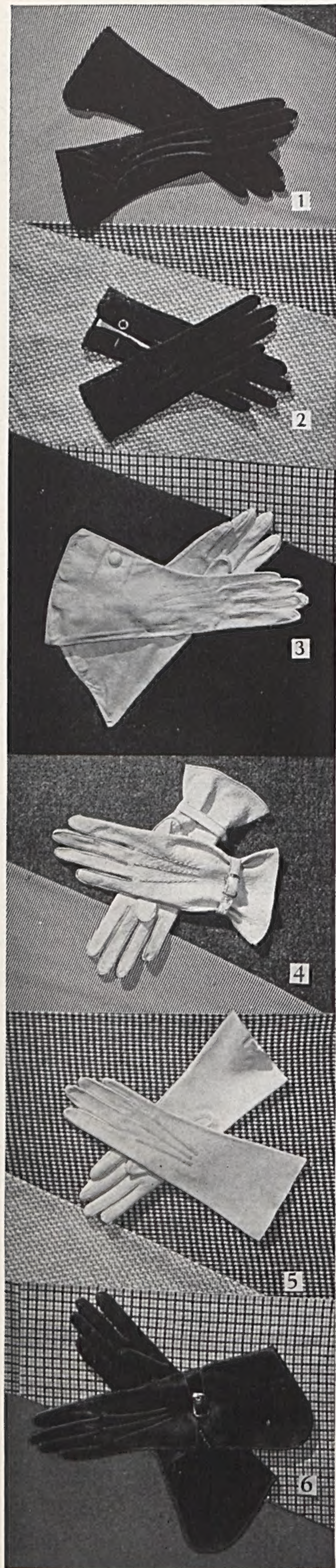
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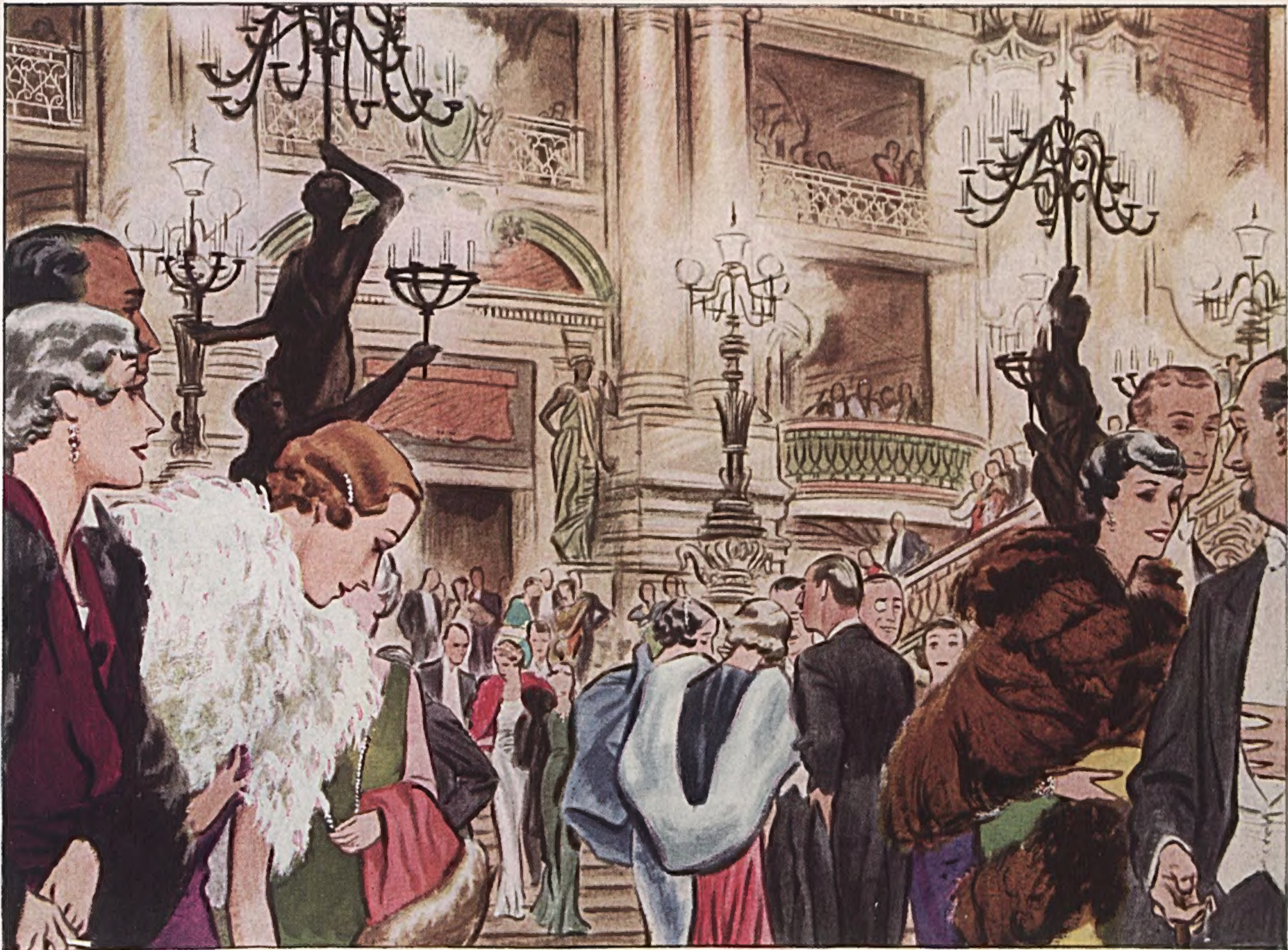
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